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Stamped Edition, 4d.

UNIVERSITY COLLEGE, LONDON.

TUESDAY EVENING LECTURES.
The FOURTH LECTURE of the Series will be delivered on April 13, at Half-past Eight, by the Rev. J. E. THOROLD ROBERTS, M.A. Subject: Sir Robert Walpole.

The subsequent Lectures will be as follows:
Fifth Lecture, May 11, by Prof. T. H. Key, F.R.S. Subject: Some Leading Principles in Etymology.
Sixth Lecture, June 8, by Michael Foster, B.A. M.D. Subject: Organs and Functions of the Relations of Vital Force to Anatomical Machinery.

The Tickets will admit either Ladies or Gentlemen, and may be obtained at the Office of the College, St. 6d. each.
The proceeds will be paid over to the Fund now being raised for erecting the South Wing of the College.

JOHN ROBSON, B.A., Secretary to the Council.

KING'S COLLEGE, LONDON. — PROFESSORSHIP OF MATHEMATICS.

The Council are now ready to receive APPLICATIONS from Gentlemen desirous of offering themselves as Candidates for this Office.

For particulars, apply to J. W. CUNNINGHAM, Secretary.

PRACTICAL GEOLOGY. — KING'S COLLEGE, LONDON.

Professor TENNANT, F.G.S., will give a Course of LECTURES on GEOLOGY, having special reference to the Application of the Science to Engineering, Mining, Architecture, and Agriculture. The Lectures will commence on Friday, April 9, at 9 A.M. They will be continued on each succeeding Wednesday and Friday, at the same hour. Fee, 11s. 6d. Professor Tennant accompanies his Students to the Public Museums and to places of geological interest in the country. He also gives Private Instruction in Mineralogy and Geology, at his residence, 16, Strand, W.C.

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President—Sir Francis Grant, P.R.A.

The FIFTY-FOURTH ANNUAL FESTIVAL, in aid of the Funds of this Charity, will take place on SATURDAY, the 5th of May, in Willis's Rooms, St. James's, at 6 o'clock.

The Right Hon. LORD JOHN MANNERS, M.P., in the Chair.
Tickets, including Wines, One Guinea; to be had of the Stewards and the Assistant-Secretary, from whom all particulars relating to the Institution may be obtained.

JOHN EVERETT MILLAIS, R.A., Hon. Secretary.
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34, Old Bond-street, W.

PALESTINE EXPLORATION FUND.

The PATRON, THE QUEEN, — The Committee are in urgent WANT of FUNDS to carry on their work. They appeal for assistance to all persons interested in the elucidation of Scripture and in Jewish Archaeology. — For information as to the work, application may be made to the Secretary, W. BAKER, Esq., who will also receive subscriptions.

Bankers—Union Bank of London, 4, Pall Mall East; Messrs. Coutts & Co., Strand.
Office, 9, Pall Mall East.

MIDDLESEX HOSPITAL. — SUMMER SESSION.

The Lectures and Clinical Instruction in the Wards will commence on MONDAY, May 3rd. Full particulars, with Terms, &c., may be obtained on application to the Secretary.

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2. April 17th, 4 P.M. — Milton and his Contemporaries.
3. April 24th, 4 P.M. — Baxter and his Contemporaries.
4. May 1st, 4 P.M. — Ken and his Contemporaries.

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25th May, 1868.

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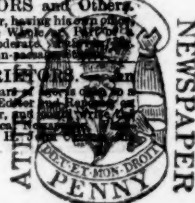
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LITERATURE

To his Highness the Lord Protector of the Commonwealth of England, Scotland, and Ireland, the Humble Address of Manasseh ben Israel, in behalf of the Jewish Nation, 1655. (Trübner & Co.)

ON a dark December day, three hundred and four years ago, a body of men assembled in the long gallery of Whitehall to discuss the darkest topic on which the wit of Roundhead trooper and Puritan divine had ever been employed. Cromwell sat in the chair of state. Below him were the Lord Chief Baron, the Lord Chief Justice Glynn, Lord Mayor Draper, Sheriff Thompson, and a host of preachers—Dr. Owen, Dr. Goodwin, Mr. Cradock, and others, then known to City madams and Whitehall beauties as the most popular preachers of their time. Well-worn Bibles lay before them on the board of green cloth; old monkish chronicles, old Acts of Parliament, old Court records, were also heaped about. The times had been searched for evidence; the best lawyers had been employed to state the case, and the Talmudists had been consulted as to facts. The purpose of the meeting was to deduce from the prophetic Scriptures, from the ancient Jewish writings, and from the actual statutes of this realm, the duty of English statesmen, living in a righteous commonwealth, towards the People of God.

The subject had been brought before Cromwell in a striking way. A learned Dutch Jew, called Manasseh ben Israel, had come over from Amsterdam to lay the cause of his people before the Council; and the Lord Protector, even in the stress of his great schemes, took up the tale, and summoned his big men of the law and divinity to debate the matter in his own presence.

In those days no Jew could openly live and trade in England. Now and then a Jew came over into the land; came over as a courtly physician, a princely traveller, or a wealthy goldsmith; but in order to evade the law, and deceive the mob, he had to put on a foreign air, and pass as either an Arab, an Italian, or a Portuguese. Spain herself had not whipped the holy race with sharper thongs than the island which once had been their happiest home.

No one knows when the Jews first came into England. They were here before the Norman Conquest. They were here when Hengist landed. It is probable that they were here before Cæsar came. Some writers derive the name of Britain from a Hebrew word: from Barat-anach, tin island, which would be very ingenious if either Barat meant tin, or anach island. When the Romans land, we get on safer ground. One of the edicts of Augustus speaks of the Jews in Britain. One of the Roman bricks dug up in Mark Lane has the story of Samson and the Foxes stamped upon it. Bede mentions the Jews in connexion with the great controversy on the tonsure. Egbert forbade the Saxon Christians to attend Jewish feasts; a fact which implies not only that we had synagogues and ceremonials in England, but that a friendly intercourse then existed between the native Christians and the native Jews. In the Crowland Abbey records there is an entry which proves—if the record itself be genuine—that Jews could hold land, and that they were in the habit of endowing monks and nuns with some part of their wealth.

The first storm of persecution struck them when the Pagan Danes deflowered the island. Canute was not their friend. Some say he

drove them from the country; and this is a legend which the Jews accept as true. It is hardly likely that all were sent away; but those who stayed behind were treated in a new and cruel spirit. The Jews were no longer free. They lost their right to hold land. They could no longer appeal to the courts of law. We hear no more of Christians going into the synagogues, and of Hebrews leaving money to the convents. All the springs of charity were sealed. Only under the name of "King's men," and very nearly in the position of slaves, were a few wealthy and useful families permitted to hold their ground. "The Jew, and all that he has, belong to the king," runs the law of Edward the Confessor,—a law which was certainly not a dead letter in the succeeding times.

The Jews made very slight progress in England until the Norman baron, with his strong arm and greedy maw, invited the rich traders and tiremen of that race from France. Crowds of Jews now settled in Stamford and in York; afterwards they came to Oxford and London; and during the first golden period of their return they occupied and enriched these cities by art and trade. In London they dwelt in two several places; both of which localities were determined by the fact of Jews being considered as "the King's men,"—not as ordinary citizens,—free of the ordinary law. One of their quarters lay in the City proper, the quarter off Cheapside, in which stood the ancient London Palace. This quarter was called from them the Jewry. They clustered about the old palace, because they were "the King's men," and found their only protection under the palace walls. The second quarter, which lay beyond the City towards the east, was also a royal quarter, being close to the king's Tower, a part of London over which the Mayor and Aldermen had only a limited right of sway. When the prince was weak, the Jews fled into the Tower, which was sometimes crowded with Jews so closely that pestilence broke out, and scattered both the fugitives and their protectors to the four winds. When the prince was strong, his "men" multiplied in number—swarming backward from the Tower ditch into the district now known as the Minories, and the swamp called Hounds' Ditch. The great merchants of the sacred race dwelt in the City, the poor hucksters and chapmen near the Tower. Hence the first quarter is called Old Jewry, the second quarter Poor Jewry.

Policy led the earlier Norman kings to befriend this gifted and useful race against the monks and against the mob. Rufus, indeed, was so far attached to them that some writers fancy he had thoughts of becoming a Jew himself. But this is an inference from facts which bear a totally different construction. Rufus resisted any attempt to convert the Jews; and on a notable occasion he called before him certain converts in Rouen, and bade them return to the faith of their fathers; whence it has been inferred that he was in favour of that faith. The truth was, Rufus was in favour of "King's men." Jews were profitable clients, and Rufus had no wish to see their number reduced by conversion, in the reality of which he was not likely to believe. The story told of him shows that the question was one of money. Stephen, a Norman Jew, came to Rufus complaining that his son had quitted the synagogue, and offering the king a purse of sixty silver marks to persuade him back. Rufus took the silver, and sent for the lad. "Sirrah," he cried, "thy father here complaineth that without his licence thou art become a Christian; if this be true, I command thee to return to the religion of thy nation

without more ado." "Your Grace," said the young convert, "doth but jest." On which Rufus flushed up into sudden wrath: "What! thou dunghill knave, should I jest with thee? Get thee hence quickly, and fulfil my commandment, or by St. Luke's face I shall cause thine eyes to be plucked out." The young man would not turn from his new ways, even after such a threat; and when Stephen saw that the king had failed in his promise, he asked for his money back. But Rufus and silver marks were not to be parted. "Why, man," said the king, "I did what I could;" and on the old fellow saying that he must have either his son or his silver at the king's hands, Rufus gave him back thirty marks to stop his mouth.

Oxford was in that time almost a Jewish city. The best houses belonged to men of this race, who boarded the English students, and established schools for the study of Hebrew law. Lombard Hall, Moses Hall, and Jacob Hall were centres of learning. A great synagogue was built, and the Jews were popular with students and learned men. Great rabbis lectured on their faith, and two quarters of Oxford were known as the Old Jewry and the New Jewry.

The Jews grew fat, and fat men are incautious. In the reign of Henry the First the monks began to show their teeth; and from this reign downward the Church led on the mob to attack the Jews. In the reign of Stephen they were fined and imprisoned; in the reign of Richard the First they were massacred; in the reign of John they were cheated and robbed; and so far forward until the reign of Edward the First, when they were finally expelled the kingdom, under pain of death. Then came a time of silence and exclusion. For three hundred years the law of England had no mercy on the Jew. He was an infidel, a cagot, a leper, a thing that could not live upon the English soil.

The offences charged upon the Jews, and held to justify their expulsion from a country in which they had dwelt before the Norman baron and the Saxon yeoman came into the land, were such as to raise a smile in more considerate and more critical times. They debased the coin, they forestalled the markets, they glibed at images, they poisoned the wells, they strove to convert the Christians, they kidnapped young children, whom they sacrificed as burnt offerings.

One accusation roused the anger of the commons, a second justified suspicion in the nobles. But our sires were far more ignorant and superstitious than unjust. Nine out of every ten men in this kingdom believed that Robert, of St. Edmund's Bury, was killed by the Jews, and that his blood was sprinkled on their altar by the high priest. Our fathers were not singular in these beliefs. No page in the long story of popular delusions is more striking than that which tells of the widely-spread conviction that Jews put men—especially boys and young men—to death to get their blood. This belief was found in Paris and in Seville, in Alexandria and in Damascus, just as it was found in Oxford and in London. Nay, it is still to be found in the South and in the East. Many persons in Rome, and yet more in Jerusalem, assure you that the Passover cannot be properly kept unless the cakes are mixed with Christian blood. No Easter ever passes by without quarrels in Zion provoked by this superstition. The Greek and the Armenian cling to their old traditions, and every little fray in the Holy City between Jew and Christian leads to charge and counter-charge, which the grave and impartial Turks have to decide according to their written

law. A few years ago, these accusations were raised so often in Palestine, that the Sultan issued a commission of inquiry into the facts alleged and denied, when both sides were heard, the Jewish books were overhauled by mufti, and an imperial decree was issued, of which all pashas and kadis must take note, declaring that the Greek and Armenian allegations were untrue.

The higher English knights and nobles had other reasons for their hatred of the Jews. Some of these nobles may have really feared—as they certainly said they feared—that the richer Jews would bribe the courtiers over to their faith. Such things were freely said in Italy and Spain. Still more, the Jews were much more “liberal,” as it is called, than their sturdier neighbours. Many of the Jews were learned men, and learned men are apt to laugh at things which vulgar folk hold sacred. An Oxford Hebrew mocked St. Frisewide, saying he could cure as many sick persons as the saint herself. The legend runs that the mocking Jew went mad and hung himself in his own kitchen,—which is perhaps a politic way of telling the tumultuous story of popular ire and priestly vengeance. Some of these learned men were learned in the way to excite suspicion: they were alchemists, sorcerers, and astrologers, professors of magian art, dealers in charms and amulets, agents of the Seraglio and the Court. But their true offence was—they were rich.

They were rich, and the world could not forgive them. The fact is, the Jew, who is by nature a shepherd and a wine-grower,—a man who delights in the pasture and the garden, and whose national poetry breathes of the tent, the flock and the watercourse,—had been driven by abominable laws from the courses which he loved into the practice of acts which were originally foreign to his race. When a Hebrew could hold land of his own, he was neither a pedlar nor a money-lender. He sheared his own sheep, he planted his own olives, he pressed his own grapes, he threshed his own corn. Under that Roman law, which the Church sent into Western Europe, a Jew was forbidden to own land; hence he was driven into trade, which his genius converted into a profitable calling. Most of all, he took to buying and selling money; to lending on interest and security—a vocation for which few men are naturally fit. The Jews were dealers in money, and nearly every man of influence in the Plantagenet Court was in their debt.

That was offence enough, and for that offence they were driven into foreign lands. They were driven away from this island with as much cruelty as their brethren afterwards underwent in Spain. The Church put them to the ban—cursed them, plundered them, and drove them forth. For four hundred years that stern decree was held. But a change was coming for the holy race. The Iron Age was almost past; and though the golden prime was yet far off, the wiser spirits were looking for a brighter day. Luther, Cranmer, Calvin,—all the great spirits of the Reformation had been the unconscious friends of Israel; and when the sentiment of respect for private judgment in affairs of faith had entered deeply into men's minds, a habit of toleration followed in its wake, of which the Hebrew found his share.

The Puritans were warm admirers of the Jews. They talked Old Testament. They called their sons David and Abner; their daughters Miriam and Hephzibah. They regarded the Commonwealth as a new Israel, and Cromwell as a modern Joshua. Some of the foreign Jews partook of these fancies. They thought the Lord Protector might prove to be their Messiah, and they sent a deputation to England to make strict

inquiry into Cromwell's pedigree, expecting to find in his ancestry some trace of Hebrew blood. Under his Protectorate they hoped to come back to their ancient English homes.

Cromwell sat in his chair of state, with the open Bible before him, and with a petition from a learned Jew in his hand. It was a very adroit petition, and the writer of it was a very ingenious man. The petition began, in its queer English, referring to the words of Daniel—“Thou that removest kings and settest up kings,”—facts which he hinted were allowed,—“to the end the living might know that the Highest hath dominion in man's kingdom and giveth the same to whom he pleases.” It went on to say that no man becomes a governor of men unless he be first called to that office by God. It then proceeded to show that no ruler of men had ever been stable in his seat of power who was inimical to the holy race; and cited in proof of this strong assertion the cases of Pharaoh, Nebuchadnezzar, Antiochus, Epiphanius, and Pompey. The paper went on to say that no country which favoured that race had ever failed to flourish, though it refrained from citing the examples of his second proposition. Lastly, it prayed the Lord Protector to repeal the laws, passed under the Kings, against the Jews, and to permit a synagogue to be built in London.

The author of this petition was Manasseh ben Israel, a Jew of Portuguese descent, then living in Amsterdam—a man of fine culture and unquestionable piety. English ambassadors had been received in the Dutch capital, not only by the Government, but by the churches. Not the least eager to hail the new Commonwealth were the Hebrew merchants, and a grand reception was accorded to her ministers in the synagogue. Manasseh took advantage of this visit to urge upon Cromwell the recall of his people from their long exile.

Cromwell favoured the petition. The Lord Chief Justice and the Lord Chief Baron reported against maintaining the old statute of exclusion. The Lord Mayor and Sheriff declared that the City was willing to receive the Jews as brethren. But the old enemies of the Jews were still strong. The clergy, even the Puritan clergy, could not see their way to such liberal concessions as the lawyers and citizens were prepared to make. To the divines, a Jew was a man of a stiff-necked race, who had rejected the true Messiah and put the Son of God to a shameful death. Owen, Cradock and their brethren turned over the leaves of prophecy. Manasseh had very skillfully fallen in with Puritan ways of thought; hinting that the Judgment was at hand, and the day of final reconciliation nigh. Cromwell, struck by this suggestion, urged the divines to adopt a healing policy; but the preachers held to the doctrine that the Jews were a God-abandoned people, unfit for association with Christian men. Cromwell's eloquence was highly praised; and the subject being one which he knew, he probably spoke beyond his usual style; but neither Glynn's law nor Cromwell's eloquence availed in presence of these hot divines. The clergy stood out; and even after Hugh Peters and two other advocates of Manasseh's scheme were added to the conference, the clergy were obstinate and powerful enough to defeat Cromwell's plan.

But the Lord Protector was a law unto himself. If a regular act could not be obtained, empowering the Jews to settle in England once again, not as “King's men,” but as citizens and equals, men with legal rights, he could and would permit them to come in as “Protector's men.” In that quality a few of them came back from Amsterdam and Leyden. Under Cromwell, they had no persecution to fear and no exactions to resist. They came back on suffer-

ance only; but they soon established a character in London which made them many friends. In a few years, opinion underwent a change; the clergy lost their power; the old abominable laws were all repealed; and the Jew, who had ventured to come home as a “Protector's man,” became a peaceable and prosperous citizen of the realm.

Among the Jews themselves, Cromwell is regarded as the man to whom, under God, they are chiefly indebted for their happy return to a country which had cast them out for 400 years. But Cromwell might never have called that conference in the Long Gallery of Whitehall had he not been urged by Manasseh ben Israel, the pious and able Portuguese Jew; a copy of whose rather scarce Petition to His Highness the Lord Protector has been reprinted at Melbourne in Australia; a city which is more populous than Jerusalem, and which is built on a continent of which Manasseh never heard the name.

The Annals of Our Time. A Journal of Events, Social and Political, which have happened in, or had relation to, the Kingdom of Great Britain, from the Accession of Queen Victoria to the Opening of the Present Parliament. By Joseph Irving. (Macmillan & Co.)

FROM newspapers, official reports, biographies, histories, dictionaries of dates, and other sources of information, Mr. Joseph Irving has gathered into a bulky volume of close type, with two columns of text to each page, a serviceable collection of the more memorable of those countless facts which have made up the sum and substance of our national interests during the one-and-thirty years from 1837 to the close of 1868. Against the first edition of such a work of course a formidable list might be drawn up of subjects omitted; and whilst passing over many important events without giving them a line of notice, the compiler very often condescends to mention trivial matters which there is no need to remember. Moreover, the index to the massive budget is less comprehensive and exact than it should be. But though capable of amendment in many particulars, the compilation is a sound and careful book, to which the man of letters or public affairs may advantageously turn for information on a vast number of recent events when he wants an answer to the continually recurring question, “In what year did that occur?” Mr. Irving's pages will also afford considerable amusement to idle readers who search its columns for forgotten or dimly-remembered particulars about eminent persons. For instance, on November 22, 1838, we come upon our late Premier and present defender of the religious institutions of the country in the Court of Queen's Bench, whither he had come to receive sentence for uttering a libel against a member of the Bar. “In the Court of Queen's Bench,” runs Mr. Irving's record, “Mr. Disraeli, M.P., appeared to receive sentence for a libel on Mr. Austin, a barrister, judgment having gone against him by default. Mr. Disraeli said that, as to his offence against the law, he threw himself entirely on the mercy of the Judge. He thought his apology was such as a gentleman should cheerfully make, and with which the offended party should be content. As to offence against the Bar, he appealed to the Bench to shield him from the vengeance of an irritated and powerful profession. Apology accepted, and prayer for judgment withdrawn.” Five years later, July 1, 1843, we read an extract from the *Newcastle Journal* which deserves commemoration amongst the amenities of literature, as a specimen of the violence by which Mr. Bright was assailed by public writers, no

less than by private speakers, for his share in a political movement that is admitted by all parties to have resulted in incalculable benefit to every class of his fellow-countrymen. "It is stated," says the furious journalist, "that Bright, the Anti-Corn Law agitator, is expected to visit the wool-fair, which will be held at Alnwick shortly, in order to scatter the seeds of disaffection in that quarter. Should he make his appearance, which is not improbable, it is to be hoped there may be found some stalwart yeoman ready to treat the disaffected vagabond as he deserves." Now that this disaffected vagabond, of whose oratorical violence we have heard not a little from censors more vehement than nice, has become a Cabinet Minister, and has so far gained the esteem of his opponents that they are often heard now-a-days commending his conservative temper, Mr. Irving does well to remind us of the scurrility and malice with which he was formerly declaimed against by press and platform, scribe and squire. Whilst it was thus suggested to stalwart yeomen that they should answer Mr. Bright's arguments by breaking his bones, Mr. Cobden was assaulted and forcibly driven from the Corn Exchange, Mark Lane, by merchants and factors who lived to repent of their folly and to see that the man whom they thus treated with lawless indignity was working for the good of the rich scarcely less than for the benefit of the poor—that Free Trade was alike beneficial to dealers in and consumers of corn. "Sir," wrote Mr. Ruding to the commercial reformer, July 24, 1843, "I beg to express my deep regret, as one of the proprietors of the Corn Exchange, at the scandalous treatment which you experienced this morning during your visit here, in which regret I believe every respectable party connected with the Corn Exchange sincerely joins, whatever political opinions they may entertain." Events succeed events so rapidly in a populous and busy country, and each new set of occurrences has such a tendency to push preceding occurrences out of sight and mind, that whilst the directors of Overend, Gurney & Co. are still awaiting their trial on grave charges, readers have learnt to regard the great discount house and its failure so completely as affairs of the past, that they will start at hearing how short a time has elapsed since the house at the corner could venture to cross swords with the Bank of England. "Considerable excitement," says our compiler, April 12, 1860, "was created in mercantile circles in the metropolis by the sudden and unexpected rise of the rate of discount first to 4½ and now to 5 per cent. The step was said to be owing to the withdrawal of 1,550,000*l.* by the great discount house of Overend, Gurney & Co., in resentment at the application of the Bank rule against re-discounting. The experiment terminated in the amount being returned to the Bank in the course of a week, and discount was thereupon reduced to its former rate." From these extracts it may be seen that Mr. Irving's compilation furnishes entertainment for lovers of old gossip, as well as facts for the inquirers whom it is especially designed to enlighten.

The Ruined Cities of Zulu Land. By Hugh Mulleneux Walsley. With Illustrations by Martinus Kuytenbrouwer. 2 vols. (Chapman & Hall.)

THE editor of these volumes, a "Colonel in the Ottoman Imperial Army," dedicates them to his brother, "Capt. Walsley, Government Agent, Zulu Frontier, Natal," adding, by way of notice to his readers, that the work is, in the Colonel's own words, "founded on a manuscript I received from him." It would be satis-

factory to know the nature of the foundation on which Col. Walsley has built a superstructure of his own. The book is discursive, and goes far away from Zulu Land and its ruined cities. It deals with India and the mutiny, and accidents by flood or field, and jollification and love-making. This cannot be done without a Livy-like imagination, which produces conversations of considerable length and not wanting in spirit. We may, however, suppose that most of the illustrations of life outside Africa form the superstructure reared by the Colonel, and that all which refers to Zulu Land and the continent of which it is a part belongs exclusively to the Captain, the Government agent in the Zulu district. For this reason especially, and for others in reserve, we shall confine ourselves to what Capt. Walsley has to say on an interesting matter connected with that rapidly developing land.

We do not now hear for the first time of the close analogy that seems to exist between some of the modern South African tribes and the ancient people of Egypt. Barrow, in his account of travels at the Cape, has alluded to similitudes of men, manners, climate, and productions between these nations far apart. Col. Napier's volume continued the analogy; the Rev. Mr. Fleming, in his 'Kaffraria and its Inhabitants,' bore similar testimony, and scores of other wayfarers have adopted and expressed the same views. In this district is to be found one of the half-score localities where Ophir has been placed, and fancy most favours the tradition. When it sees the ships of the wise king sailing from Tarshish it brings them to port at the Zulu Ophir, whence they return freighted with gold. As to the Egyptian element still supposed to be traceable in various characteristics which distinguish the people and the soil on which they dwell, legend easily derives it from Pharaoh Necho, and there may be something in it to account for the facts. Assuming, or allowing, that he sent forth that famous expedition for the circumnavigation of Africa, which left Egypt by the Red Sea and returned to it by the Mediterranean, there is nothing improbable in the alleged circumstance that the explorers tarried by the way, under some stress of weather or accident; that they made acquaintance with such people as they found; sowed corn, stayed long enough to eat it, and, having eaten it, were off to sea again. The story further says, that the indelible mark of the Egyptian was then made. To this, the Captain's exciting story makes some additions. We are told of the ruined cities of Zulu Land, and are taken into what is left of them by means of this volume. The personages are a Polish missionary in search of Ophir, and a Capt. Hughes. They are out, combining the chase with research, when, getting clear of the forest land, they come upon masses of fallen masonry lying along the bend of a river in front of them. They were on forbidden ground, for the Kaffirs hold the ruins sacred, and believe that no rain will fall for three years if strangers intrude on this ancient inclosure. This is what the travellers saw; we tell it with a little abridgment:—

"There rose right in front of them two massive ruins of pyramidal form, which must at one time have been of great height. Even now, broken and fallen as they were, the solid bases only remaining, they were noble and imposing. Part had come tumbling down, in one jumbled mass, into the bed of the river, while the dwarf acacia and palm were shooting up among the stones, breaking and disjoining them. * * By the banks of the stream the pomegranate, the plantain, and the mango, were growing in wild luxuriance—trees not known in the land, consequently imported. Overshadowing the fallen blocks of stone, the date-tree and palmyra waved their fan-like leaves. Dense masses of

powerful creepers crept up the ruins, rending the solid masonry; and the seeds of the trees dropping year by year had produced a rapid undergrowth, those which had once been valuable fruit-trees having degenerated into wild ones. Chaos had, in a word, re-appeared where once trade and prosperity, order and regularity reigned. * * The whole mass appeared at one time to have been encircled by a wall, now fallen, the entrances to which could be distinctly traced, and this confirmed the report which had been gathered by the missionaries of Santa Lucia Bay."

The travellers penetrated through passages which led to a courtyard, in which were the remains of pillars bearing traces of carved work upon them. They bore none of mortar, the "stones fitting into one another exactly." The explorers having got to the platform on which the building had rested, this (with some shortening of detail) is what they further beheld:—

"Below them ran a maze of crumbled galleries and court-yards; and wherever the eye could penetrate, mounds of fallen masonry cropped up amidst the dense forest growth. The vast ruin itself was now a shapeless mass, being utterly broken and defaced. The top of the mound was overgrown by bush, interlaced with creeping plants, and, as using their knives, the two cut their way onward, the light of day penetrated feebly into a ruined chamber of vast size. * * They penetrated the ruined chamber, but hardly had they put their feet across the threshold, when bats in vast numbers came sweeping along, raising, as they did so, a fine dust, which was nearly blinding. * * Their numbers seemed to increase, for troops of others, of a dull brownish red colour, joined their loathsome companions, and then a third species of a chestnut brown, mingled with dingy white, came trooping along. What the building had been it was impossible to tell; but it must have once seemed a mighty pile standing on its platform of stonework, with a flight of broad steps leading to it. These steps had disappeared; but remains of them could be noticed, and from the elevation where the two stood the line which had once been the wall of the town could be traced here and there. There were not any remains of a purely Egyptian character, save a worn arabesque representing the process of maize-grinding; but this was to be seen daily practised among the tribes, and therefore proved nothing, for it remained an open question whether the natives had taken it from the sculptor, or whether he had imitated the natives. Here and there were remains of carvings representing serpents, birds, and beasts of uncouth form, leading to the belief that the building had once been a temple."

Leaving the temple, the explorers made their way to a cave, one of many on the slopes of the Malopopo hills:—

"To this cave the two climbed, entering very cautiously. * * Bones of different kinds were heaped about, showing that for a time at least it had been the abode of wild animals. It was about twenty feet high, and there were some curious carvings on the walls, the entrance having evidently been scarped down by the hand of man. Close to the doorway were two colossal carvings, as if to guard the mouth of the cave. Each represented the figure of a nearly naked warrior, having a covering only round the loins; and each held in his hand two spears, and not having any shield—in this widely differing from the present race. The faces of these figures seemed of an Arab type. There was no trace of door, but some broken remains would seem to indicate that the entrance had once been walled up, while close by lay a slab of stone bearing a tracing on it of the figure of the African elephant. There were many similar caverns here and there in the mountain side."

The Amatongas with their chief Umhlewa surprised the travellers, who had penetrated these solitudes in spite of prohibition. The two men, who speak of themselves as probably being the first Europeans who had, for at least many years, seen these ruins, were well-nigh paying with their lives for their intrusion. The details of their adventures till they reached

the Zambesi in safety partakes strongly of the marvellous. The Colonel's gay embroidery seems rather lavishly laid upon the Captain's old uniform.

The above is nearly all that the book contains of the so-called ruined cities of Zulu Land. It differs, therefore, very essentially from Stephens and Catherwood's volumes on the ruined cities of Central America. In the latter, the narrative is solid record, with ample illustrations of the ruins. The Captain-Colonel's book partakes of romance so much that it is difficult to pluck reality out of it; and with numerous illustrations of other things there is none of these Zulu-Egyptian ruins. In a matter of such interest the reader should not be left in doubt as to the narrator's earnestness. In other respects, the volumes will be found rich in variety and amusement.

An Introduction to the Old Testament. By Friedrich Bleek. Edited by John Bleek and Adolf Kamphausen. Translated from the Second Edition by G. H. Venables, edited by the Rev. E. Venables. 2 vols. (Bell & Daldy.)

THOSE who knew the late Prof. Bleek must retain a pleasing recollection of the man and the scholar, who served his generation well, leaving an example of uprightness, integrity, and sincerity worthy of universal imitation. The image of his honest heart, expressed in his face and conversation, is present to our mind's eye, as we recall the noble friend whom we have lost.

His posthumous 'Introduction to the Old Testament' is now translated into English. It is a good book, representing the results worked out by the learned author, and given for many years to classes of students in the University of Bonn. Sound judgment, calm consideration, moderation, impartiality, critical ability, are reflected in the work. Whatever the critic says is entitled to attention. Whether the Introduction is equal to De Wette's, may admit of doubt; for Bleek was inferior to the latter in tact, taste, and fineness of perception. Most judges will probably agree with Keil in putting De Wette's above Bleek's. We doubt, too, the propriety of this translation, since the views embodied in it represent phases of critical opinion which are past. The German work may be reckoned thirty years old in relation to the views propounded; for Bleek had made up his opinions on most of the subjects discussed as early as that time. Nor did he alter much. Having once arrived at certain views, he generally adhered to them. There was truth, therefore, at the bottom of Hupfeld's assertion "Bleek is a blunt fellow." That the present work is behind the present state of criticism is evident from the discussion of the Pentateuch. The *supplement-hypothesis* advocated in it has receded before the *document-hypothesis*, and cannot be revived; for the researches of Hupfeld, Knobel, Ewald, Schrader, Boehmer, and Nöldeke, not to speak of others, have established a result different from Bleek's. Hence those who may think the present book an adequate exponent of the best criticism which the Old Testament has yet received in Germany are mistaken. It is a work of the past rather than the present.

Bleek's stand-point was what is commonly designated *rationalistic*, moderately but decidedly so. He held that the Pentateuch in its present state was not written by Moses, all Deuteronomy being of later origin, together with the Elohist and Jehovist; that the latter part of Isaiah (chapters xl-lxvi.) was written by some one at the time of the Babylonian captivity; that the book of Daniel is a Maccabean production; that the writer of the Chronicles is often untrustworthy in his accounts; and that all the sacred authors committed mistakes, possessing no infallible inspiration.

The performance is unequal in execution. The Pentateuch portion, though long, is inadequately done. So are Isaiah and the minor prophets generally. The Book of Daniel is admirably discussed. Zechariah is excellently treated. Nahum is wrongly dated, and the book imperfectly described. Many of the speculations about Nehemiah and the canon are baseless. The history of the external form of the text is good, but needs supplementing and modifying in parts. The internal history of the text, which includes versions, is of inferior value; for much light has been thrown upon some of these versions since Bleek wrote. Nor is his account of the Apocryphal Books adequate to present purposes, because he had not the benefit of the labours of Fritzsche and Grimm.

The translator has been rather careless in his work. Thus he renders *trotz* "as well as" instead of "in spite of," making the German express the opposite of what it does; for Hengstenberg and Keil do not agree with Hahn as to Solomon being the author of Ecclesiastes. He also renders the title of Drechsler's little book—'Die Unwissenschaftlichkeit im Gebiete der ältesten Kritik, belegt aus den Schriften neuerer Kritiker, u.s.w.'—'Inaccuracy in the Province of Ancient Criticism supported by the Writings of the Modern Critics, &c.' Luther's well-known expression about Esther and Second Maccabees, that they contain "much heathen naughtiness," is converted into "many heathen barbarisms"; and the title of Zunz's very learned book becomes, in English, 'Statements as to the Divine Service of the Jews.' "H," meaning *Heft*, is erroneously rendered *volume*.

The editing of the Introduction is pretty much on a par with the translating of it. The title-page itself furnishes a proof of this by confounding the author and his son John, the latter being simply one of the editors. We object to the omission of Kamphausen's two prefaces to the original and the non-separation of his notes and additions from Bleek's own. Why is there a departure from the German in this respect? The additions, though few, are valuable, for Kamphausen is a fine scholar. Why are they not marked? That the editing is carelessly done is obvious from Welte, the Roman Catholic continuator of Herbst's Introduction, being made into De Wette, and Masius's Commentary on Joshua metamorphosed into a Commentary on Jonah. Notes and parts of notes, especially those in sections 12 and 96, are omitted; designedly so, since that in section 12 keeps out of view Keil's disparaging opinion of Bleek's book and its rationalism, with the alleged superiority of De Wette's Introduction. The editor's Preface shows that he did not know the Bonn professor, since he mistakes his stand-point. Bleek was not orthodox in Germany; and he is certainly far from orthodox in the sense of that term current in England.

NEW POETRY.

The Golden Chain of Praise: Hymns. By Thomas H. Gill. (Hunt & Co.)—Mr. Gill in his Preface expresses a modest hope that his book "may not unworthily maintain that Protestant succession of sacred songs so magnificently commenced by Watts, so well sustained by Addison, so gloriously continued by Charles and John Wesley, so worthily supported by Doddridge, Toplady, Cowper and Heber, and so worthily upheld by Montgomery." Here

is a bead-roll of names of men who have each written one or more sacred songs; but we do not think Mr. Gill has succeeded in writing a book that will be adopted as the utterance of human praise. His hymns do not sing themselves, do not touch the reader's heart. They are, as a rule, dry and stilted. The value of a hymn does not lie in its accurate theology, but in its power of expressing the needs and aspirations of a human soul. A hymn to be adopted as a true link in the golden chain of praise must be the cry out of the heart of human nature seeking after God; it must contain a dramatic personality by which each reader or singer may feel that it is a portion of his own life. As years go by the doctrinal hymns become less and less valued. Out of all the writers named in the Preface, only those hymns remain in the heart and memory which can be adopted by Christians of all shades and sects in the religious world. One of the best is the poem entitled 'Full Love'; but even that is heavy. The emotions throughout the whole book are "whipped up" and not spontaneous.

The Fountain of Youth, and other Poems; extracted from Sketches by the Wayside. By the Rev. Herbert Todd. (Provost & Co.)—The Fountain of Youth' is the river of Death, which is the renewal of Life. This is the secret of the poem. It is gracefully commonplace, the work of an educated gentleman, with some gift of rhetoric and warmth of utterance. The "other poems" bear marks of an admiring study of Tennyson: they are sweet, weak and vague.

Carmina Varia; being Miscellaneous Poems. By Justin Aubrey. (Dunedin, Fergusson.)—The author, in a somewhat flippant Preface, says that his aim is "to count as one of the number that awakened the muse of New Zealand from slumber." There is no mark by which any reader would discern that these verses were written in one place rather than another, and they were hardly worth writing, except for the enjoyment of the author and the amusement of his personal friends. They have a dash of pretentiousness which shows that the author has received the gift for which an old Scotch clergyman once prayed, "a guid conceit o' oursels." The religious poems are the best, because there is no striving after pleasantries or wit in them. We have seen better poems from New Zealand than these. We cannot accept the 'Carmina Varia' even as a specimen brick of the poetical Temple of Fame in the colony.

Primitia. By Zachary Edwards. (Provost & Co.)—This pretty volume is garnished with photographic views, chiefly from Cornwall. There is not much local colour in the verses; some of them are graceful, and all of them are the expression of pure and gentle thought; but the poems are commonplace and do not stand out with any distinct personality. Longfellow seems to be the chief poetic fountain from which the author has drawn his supply of inspiration.

The Cornish Ballads, and other Poems, of the Rev. R. S. Hawker; including a Second Edition of the 'Quest of the Sangraal.' (Parker & Co.)—Mr. Hawker is the author of the ballad written to the stirring and famous chorus, "And shall Trelawney die!" which was praised by Sir Walter Scott, and accepted both by him and by Lord Macaulay as the genuine text of the old song of the Western men, when their bishop lay in the Tower along with six other reverend fathers, in the evil days of James the Second. We do not think much of any of the other poems in this volume, and against one, entitled 'A Ballad for a Cottage Wall,' we protest, as incultating

a doctrine worthy of Moloch and Juggernaut. Take only the following lines as a specimen, supposed to be sung by "a tender girl and young," whose parents had not taken her to be baptized:—

"Ah, woe is me! for I have no grace
Nor goodness as I ought,
I never shall go to the happy place,
And 'tis all my parents' fault.
They kept me from that second birth,
Which God to Baptism gave;
And now I have no hope on earth
Nor peace beyond the grave."

"Angels," it is said,

"put into her mind
The solemn words she sung."

We should be very sorry if we thought these verses represented now even an extreme sect of Christians. We had hoped the shadow of such dogmas had long since passed away.

Poems. By George Francis Armstrong. (Moxon & Son.)—Mr. Browning is, we should say, the master whom Mr. Armstrong has taken for his model. The pupil has great command of language and a faculty for writing in verse with firmness and force of utterance; but the presence of Browning is over all. How much Mr. Armstrong would have felt himself imperatively forced to write if Mr. Browning had never existed, we cannot guess, for there is no trace of independent personality. It is not a case of imitation, however, but of possession. 'Corragene's Temptation,' which is the best thing in the book, is a case in point. It is argued out as Mr. Browning argues for his characters. A saint, living in a wilderness, is in love with a beautiful and innocent girl. His struggles against earthly passion, his belief in the mortal sin he is committing, and the subtlety with which the temptation glides into his heart and brain; the mixture of love and the base fear of injuring his own soul; the gentle, worshipping love of the girl,—are very forcibly and well described. There is a power of understanding and sympathizing with the contradictions and the moods of thought in a human soul at war with itself, which promises that Mr. Armstrong may hereafter attain to a style of his own.

The Nine Days' Queen: a Dramatic Poem. By Mrs. Henry Prideaux. (Bell & Daldy.)—Mrs. Prideaux has mastered the politics of the period, and given a lucid and interesting picture of the hapless Lady Jane Grey, forced upon a throne which only masked a grave. The characters are drawn according to the best historic traditions, and the story is remarkably well told. Much care and study of the subject are evident throughout. The dialogue is well written, and the blank verse is light in hand. There is an air of reality imparted to all the personages, which makes this dramatic poem very readable.

Basilissa, the Free of a Secret Craft: a Poem. By Compton Reade. (Oxford, Shrimpton; London, Whittaker.)

Heritress sole of beauty was young Basilissa the artist.
Born in a cyclone, and lulled to rest by the dirge of the storm-bird;
Cradled on floods, and baptized in the parting sun-tears of sorrow;
Queenly in shape, tho' not in purse or in status;
Queenly in voice and in ear not less than in musical science;
Queenly in depth of thought, in poetical vigour of diction;
Queenly in height and in motion, and more than queenly in genius.

This wonderful young woman is a music-mistress. She gives singing lessons to Belinda, who is engaged to marry "Amaranth, son of a marquis," who falls in love with the mistress; and, though he is "craven in soul and sly," she dies of love for him, in the midst of her efforts to emancipate her sex, who elect her for their queen. Utter nonsense is the poem.

Elfrida. By Robert B. Holt. (Longmans & Co.)—Encouraged by the praise that fell to his lot as the author of 'Kynwith,' Mr. Holt has indulged himself in writing another poem. This time it is the story of the fair Elfrida, the tale of whose guilt and guile is told at full length even in the baldest abridgments of English history, and whose murder of her step-son, when he came to pay a duteous visit to his father's widow, has been the subject of as many pictures as the Finding of King Harold's Body. Mr. Holt drones over his story, and gives it the air of a sermon. We are glad to be told that Elfrida spent her latter days in prayer and penance. She certainly needed both. Of the other poems, 'Brean,' though somewhat obscure, is the best: it has a wild, legendary tone, and the versification is flowing and easy.

Hope's Happy Home, and other Poems. By Kenneth McLachlan. (Houlston & Wright.)—The author, in his preface, returns grateful thanks "to kind patrons and friends" who, it seems, have praised his former poems, and he hopes they will "look over any slight faults" the present book may contain. He prints letters of thanks from the Queen and the Prince of Wales for a Marriage Ode. They reflect great credit on royal courtesy and politeness. Here are some lines in the Ode, and there are many more like them:—

On rapture's wings the mirth of millions rose,
For high-born pleasures filled a happy land,
And peace was in each breast in mild repose;
Majestic loyalty supremely grand
Reigned like a king, uniting friends and foes.

There is also an Elegy on the Death of Prince Albert. It is a consoling reflection that the dead cannot be expected to read their own epitaphs nor to write complimentary letters of thanks. The author prints a good-natured letter from the Rev. George Gilfillan, which the present volume does not justify. Let him "continue to study," by all means, but on no account to "show the results to the world."

Jocelyn. By M. de Lamartine. Translated into English Verse by H. G. Evans and T. W. Swift. (Liverpool, Holden; London, Rivingtons.)—This volume contains the Prologue and the first five epochs. For those who cannot read French easily, the present version will be as good an equivalent for the original as could reasonably be hoped for. There are scarcely any marks of the stiffness of translation about it.

Poems. By J. B. Selkirk. (Longmans & Co.)—There are some graceful, suggestive poems in this volume, and all are marked by an earnest religious sentiment; but they lack the vivid, incisive touches which bring them home to the heart and brain of readers. There are too many words. The two poems, called 'The Valley of the Shadow' and 'Plaited Thorns,' are both striking. The sonnets are by no means fortunate; they fail both in force and in workmanship. Of all forms of poetry, a sonnet can the least afford to be loosely expressed, or to admit colloquial expressions.

Wanderings in Verse. By One who Lost his Way. (Printed for Private Use only.)—These "imperfect occasional attempts at song," as the author calls them, were written many years ago, in distant lands, to give pleasure to dear friends at home: they are now gathered together and reprinted, with the view of renewing old thoughts and kindly memories. They are not intended to challenge criticism.

The Three Fountains: a Faery Epic of Eubaa,—with other Verses. By the Author of 'The Afterglow.' (Longmans & Co.)—The subject of this fairy epic forms, with a difference, the groundwork on which the Pentameron is based—that graceful and most entertaining

burlesque upon the Decameron, a selection from which, fitted for general readers, was published a good many years ago, with delightful illustrations by Cruikshank, and translated with a fun and raciness which made the book fascinating for parlour or nursery. There is also a similar story in the Arabian Nights. We were glad to greet our old friend in the guise of a Grecian legend, but the story is spoilt by a want of simplicity in the telling. There is a straining after wit and jocoseness which tends to vulgarity; there is neither real fun nor real earnestness, but a cleverness in versification, which makes it the more provoking that the author did not show more respect both for himself and his story. The young Prince's adventures in search of the three golden apples guarded by the dragon, are cleverly told; also the transformation into three fairy fountains, from which springs the beautiful Princess, who says—

Aglala's child
Am I, who, buried body, soul and mind,
Have slept for seven long years in those three fruits confined.

The Prince has to quit her for a brief interval, and in his absence a hideous slave comes to the water-edge, sees the lovely face reflected from the tree above, thinks it her own for a moment, and, when disabused, tries to cruelly murder the Princess, and to personate her to the Prince, who of course believes in enchantment. There is a graceful Grecian element in the solution of the difficulty; and the story ends happily. 'The Three Fountains' will amuse readers, and it might have done more had the author been so inclined. The other poems which eke out the volume show a cultivated taste.

A Child's Poetic Thoughts. (Leeds, Smith; London, Inchbold.)—"The author, Miss Julia Willoughby," says the preface, "was only in her fifth year when she began to express her thoughts and feelings in poetical strains, and now, just on the completion of her fourteenth year, her compositions have assumed a considerable bulk. Many more would have been included in the present publication had she been mindful to finish them; but the fact is, that after giving voice, as it were, to the inward breathings of her soul, her papers are cast on one side without any further heed or thought on her part." Further on we are told that she has "lived like a child of Nature," "unrestricted in her movements," and "without systematic education." Her friends hope, that by forwarding this publication she may be induced to follow more carefully her avocation, and become an ornament to literature. We can only say that a complete change in the plan of her friends would be the first step her guardian angel would take if he were allowed to act. There is nothing in this verse, when every allowance has been made for youth.

Lays of my Boyhood. By Henry Meakin. (Newbury, Blackett & Son.)—Poems written "whilst in the romantic transition state between boy and man," and printed to please numerous friends. As poems, they are utterly worthless.

Holly Berries; or, Double Acrostics from the Poets. Edited by A. P. A. (Hatchard.)—A very dainty-looking little book, containing puzzles sufficient to turn the hair as white as the snow at Christmas or the ice on a Twelfth Cake, for which festive season the book is appropriate.

Children of the Sun, &c.: Poems for the Young. By Caroline M. Gemma (Gerda Fay). With original Illustrations. (Warne & Co.)—This is a very pretty looking book; the illustrations are rather artificial, and the poetry strikes us as rather dry; it lacks the peculiar ring and touch which poetry for children ought to have.

Mrs. Ann Gilbert's and Jane Taylor's 'Original Poems for Infant Minds,' are the perfection of such things: they are charming both for young and old. We remember, in the days of our own youth, a series of small books entitled 'The Daisy,' 'The Cowslip,' 'The Pink,' which contained little narratives and instructive poems, which were the charm and delight of every one. We cannot say that 'Children of the Sun' comes up to our idea of poetry for children.

The Bab Ballads.—*Much Sound and Little Sense.* By W. S. Gilbert. With Illustrations by the author. (Hotten.)—These 'Bab Ballads' are the driest and dullest fun we ever met with; they have no real humour nor geniality, nor have they the broad farce of burlesque; they are wooden, both in the verses and in the illustrations; the jokes are entirely destitute of flavour. To have real fun you must have a real human heart, for fun requires sympathy quite as much as sentiment. Humour quaint and whimsical, like Charles Lamb's or Hood's, requires an insight into the most contradictory moods and tenes of human nature, and a power of love for all human things inspiring and underlying the sense of whimsicality. The 'Bab Ballads' do not contain a single thread of interest, nor a spark of feeling. The illustrations are painful, not because they are ugly, but because they are inhuman.

The Commentaries of Gaius on the Roman Law. With an English Translation and Annotations, by Frederick Tomkins, Esq. D.C.L., and William George Lemon, Esq. LL.B., Barristers-at-Law. (Butterworths.)

IN estimating the advantages which the world has received from the art of printing, there is one which is often forgotten, and which these 'Commentaries of Gaius' bring prominently before us. Who can think without a shudder that in the place of Shakspeare's plays we might (by means of a rescript) have had only some Strand Theatre travesties; in lieu of the orations of Edmund Burke those of Mr. Finlen; instead of the poems of Milton those of Mr. Tupper! Yet these things might have happened if printing had not been discovered.

The recovery of these 'Commentaries,' between the years 1816 and 1821, forms one of the most curious passages in literary history; and a short sketch of the circumstances under which this inestimable work was reclaimed from beneath the crushing weight of the Epistles of St. Jerome may not be uninteresting.

In the Chapter Library of Verona was a certain Codex, containing a manuscript of St. Jerome. The value of parchment in early times had caused this to be written over an earlier manuscript, and the same cause had led to a third manuscript being written over a great part of the Epistles of St. Jerome. Fortunately, one leaf of the first manuscript had been detached before the act of trespass by St. Jerome, and was found in the library by Scipio Maffei about the year 1732. This was described by him in his 'Verona Illustrata,' and partly published in his 'Istoria Teologica,' with a fac-simile of part of the manuscript.

Maffei noticed a correspondence between the fragments he published and a part of Justinian's 'Institutes'; but instead of recognizing the 'Institutes' of Gaius which preceded those of Justinian, he supposed that the fragment was part of an interpretation of the latter 'Institutes.' In like manner, he observed that the work of St. Jerome was a *codex rescriptus*; but he failed to recognize the connexion of that work with its detached leaf.

Thus matters rested until the year 1816, in

which Niebuhr went to Rome as minister from Prussia to the Holy See. On his way, he spent nearly two days in the Library of Verona, and he appears to have made a marvellous use of that short time. He transcribed accurately the fragments, and his sagacity at once ascribed that concerning Interdicts and Prescriptions to Gaius. He then examined the Codex of St. Jerome, and, with the help of nutgalls, he perused one leaf, but ascribed the work to Ulpian. The connexion between the fragments and the Codex was still unrecognized. Niebuhr communicated the results of his examinations to Savigny, who printed them with a learned commentary of his own, and put forth the conjecture that the Codex contained the Institutes of Gaius, and that the fragment was formerly a part of the Codex.

The work of Gaius was then discovered, but was still for the most part illegible. Nearly one-fourth of it had been *his rescriptus*, and the state of the manuscript and the character of the original writing augmented the labour of deciphering it. It was, moreover, full of abbreviations and contractions. In May, 1817, the Royal Academy of Berlin sent Goeschen and Bekker to decipher the MS., and the place of the former was afterwards filled by Holweg.

One leaf of the Codex was entirely lost, but these learned and indefatigable gentlemen succeeded in restoring to us by far the greater part of the 'Institutes of Gaius'; and in the year 1821 the first complete edition of the work was published in Germany. The value of the book thus discovered, which was in fact the basis upon which Justinian's work was founded, has always been recognized. It has been considered the best introduction to the study of the Civil Law, yet it has up to the present time remained comparatively inaccessible. It has never before appeared with an English translation. The translation is carefully executed, and the annotations show extensive knowledge of the Roman law.

The first part only is now published, containing Books I. and II. and a part of Book III. This part is stated to be issued to meet a pressing demand from students of Roman law. Part II., which is to complete the work, is passing through the press, and is to be supplied gratis to purchasers of Part I. This mode of proceeding may cause some little difficulty to persons purchasing from a bookseller to whom they are not known. We should advise such persons when they buy Part I. to request the bookseller "to make a note of it."

Chaucer's England. By Matthew Browne. 2 vols. (Hurst & Blackett.)

'Chaucer's England' is far too grand a title for a work which says nothing, or next to nothing, about the social interests and perplexities, the political conflicts and theories of the century in which the poet saw change follow change and commotion follow commotion in rapid succession. The hammers of the church-builders are never audible in the pages of this writer, who barely alludes to the Black Death, and scarcely glances at the struggles of labour with capital and the revolutionary agitations that resulted from or were quickened by the plague. Against a writer who modestly disclaims all right "to the dignity of the historian or historical critic," it cannot be objected as a fault that he has been silent on these matters; but that his title may not mislead readers, it is necessary to state that his work, so far as the fourteenth century is concerned, deals only with those aspects of Chaucer's England to which the poet's writings directly refer, or on which they indirectly throw light. Within the comparatively

narrow lines which he has prescribed for his labours, Mr. Browne speaks with fullness and accuracy, and may be credited with no ordinary success. With all the conciseness that is compatible with critical exactness and desirable comprehensiveness, the personal memoir presents picturesquely whatever is known about the man who, as soldier, courtier, politician, placeman and public negotiator, accomplished in his long career of various pursuits and connexions an amount of business that renders it matter for surprise how his industry found time for the production of his literary works. Indeed, had not Mr. Bond's recent discovery of the evidence of Chaucer's connexion with the Countess Elizabeth, wife of Prince Lionel,—testimony gathered from two mutilated pieces of parchment,—taught us that it is never too late to hope for new light upon the dark points of biographical history, we should have said that Mr. Browne tells everything that we can reasonably hope to know about the poet's private affairs. Our author may, moreover, be credited with having done all that will ever be achieved in the way of literary portraiture of Chaucer's bodily form and lineaments. The foundations of Mr. Browne's vivid picture are, of course, Oecleve's painting and the suggestive lines in 'The Prioress's Tale,' in which the poet has put on imperishable record some of his most distinctive personal peculiarities.—

Whan sayd was this miracle, every man
As sober was, that wonder was to se,
Til that our host to jape he bigan,
And than at erst he lokyd upon me,
And sayde thus: "What man art thou?" quod he.
"Thou lokest as thou woldest fynde an hare,
For ever upon the ground I se the stare.
Approche ner, and loke merly.
Now were you, sires, and let this man have space.
He in the wast is schape as well as I;
This were a popet in an arm to embrace
For any woman, smal and fair of face.
He semeth elvish by his countenance,
For unto no wight doth he daliance."
"Say now som what, sirs, other folk has said;
Telle us a tale and that of mirthe anon."
"Host," quod I, "ne beth nought evel apayd,
For other tale certes can I noon,
But of a rym I lerned yore agoon."
"Ye, that is good," quod he, "now schul we heere
Som deynté thing, me thinketh by thy cheere."

In urging that the two lines printed in Italics attribute to the poet prominent eyes and long, drooping eyelids, Mr. Matthew Browne makes something too much out of words which probably were meant only to intimate that Chaucer had the studious and thoughtful man's habit of looking pensively, and at the same time observantly, on the ground as he walked or rode. But though he is perhaps chargeable with deducing too much from this particular fact, the author's picture of Chaucer is an excellent commentary on Oecleve's portraiture, on which no one mindful of Douglas Jerrold's delicate and singularly intellectual profile can gaze without agreeing with Mr. Browne's remark, "I should say that if the figure of Douglas Jerrold were altered to suit the portrait of Oecleve, we should have a very good idea of the appearance of Chaucer."

Mr. Browne's object is to be of use. Chaucer is a difficult author, and a modern reader needs much help before he feels quite familiar with the poet. Change of spelling has been tried, without success. The poet, when not studied in the original, is read to so little purpose that he might as well be altogether neglected; and the indolent reader, who cannot take the trouble of learning the significations of a few hundred obsolete terms, and accommodate his mind to the natural characteristics of an old style, had better indulge his indolence yet further, and altogether spare himself the trouble of reading the 'Canterbury Tales.' Much, however, may be done to lessen the beginner's toil and lure him onwards over the painful stages of a road which

soon ceases to be laborious, and leads to a temple where, together with repose and refreshment, he will receive the meet reward of his past exertions in a rich banquet of delicious melodies and the purest intellectual excitements. He may be supplied with a few rules—such as those given in the first volume of the present work—whereby he may relieve Chaucer's verse of its merely apparent stiffness and harshness, and catch for the ravishment of his ears the rich Chaucerian music which comes to us, like the sound of church bells heard afar off, mellowed by the distance over which it has travelled. His desire to read the author with minute attention may be stimulated by critical notice of the veins of proverbial wisdom and folk-lore that run through Chaucer's narratives, to which our fireside sages are indebted for such familiar sayings as "Let sleeping dogs lie," drawn from the poet's line—

It is not good a sleeping hound to wake;

"a burnt child fears the fire," rendered in 'The Romaunt of the Rose'

Brent child of fier bath mych drede;

and "All that glitters is not gold," which has passed to us from, or rather *through*, the prologue of the 'Canon's Yeman,' who says—

But al thing which that schineth as the gold,
Is nought gold, as that I have herd told;
Ne every apell that is fair at ye,
Ne is not good!

To put him in cordial sympathy with the great painter of feudal manners, and to create in him a willingness to pay in honest labour a trivial price for great enjoyment, instructors may place before him selected passages which most strongly demonstrate the Chaucerian qualities which Mr. Browne felicitously terms "lightsomeness" and "Englishness." To whet his appetite for the poet's humorous delineations, he may be entertained with specimens of Chaucerian character, presented in all the mirth and piquancy of Chaucer's frolicsome satire, and put in strong contrast against the corresponding personages of present society. Again, much may be done for the student's pleasure and progress by guides who shall bring vividly before him the social circumstances and conditions of England in the fourteenth century, and by rendering him familiar with Chaucer's contemporaries shall enable him to read the poetry by the light of sympathy with them. All this aid is given with equal judgment and considerateness by Mr. Browne.

Though we have spoken of 'Chaucer's England' as a book for persons about to begin the study of Chaucer rather than for those who have already made close acquaintance with the poet, and though it avoids the consideration of minute and nice questions which Chaucerian scholars from time to time raise in our columns, it contains much fine and thoughtful criticism, the excellence of which will be fully appreciated by none but habitual and critical students of the poet's text. Here, for instance, is a noteworthy passage in which we cordially concur, alike with respect to its view of England in the fourteenth century, and its expression of regard for the historian whom it opposes:—

"Mr. Wright observes, that no one acquainted with the manners of the Middle Ages could for a moment suppose that people of such diverse social conditions as Chaucer's twenty-nine (in strictness thirty-one) Canterbury pilgrims could all have met at the Tabard on the footing represented in the Prologue, and gone to Canterbury together. Mr. Wright's antiquarian knowledge exceeds beyond comparison any that I can myself pretend to, and the observation is perhaps a just one; but I do not myself find even that supposition so violent as what I have mentioned in another page, namely, that the Wife of Bath should use the language put into her mouth by the poet in a mixed company. However, the

notion of pilgrims so diverse being on such sociable terms was surely not *extravagant*. It seems to me to be one of the most important points soliciting attention in the life of the Middle Ages that social feeling was stronger and more active than caste feeling. It was partly under compulsion to be so; for when the domestic and civic conveniences and resources of life are not far advanced, human beings must necessarily be thrown *direct* upon each other for much of the help which they can now obtain at second-hand, with the intervention and aid of the ten thousand appliances that make the wheels of civilized life go smoothly. Thus, people of diverse rank and culture would be thrown together in numerous ways, where now they would be apart; and high and low, layman and clerk, lady and soldier, would be kept in presence of the primordial facts of life, at no great distance from each other. The word *truckle-bed* would alone furnish a text for a discussion on this subject. The *truckle-bed* was a small low bed on *truckles*, which was placed at the foot of the great or state-bed of a person of consequence. In the smaller bed would sleep the esquire of the knight, or the henchman of the esquire, ready to help his superior in the night, in rising or in going to bed. Now this state of things, though it does not belong to an age of bell-ropes, gutta-percha tubing, dressing-rooms, and the like, is much more 'human,' and obviously brought people closer together. It would be easy to instance, in a similar vein of remark, certain points in the relation of the lord and the vassal under the feudal system; but it would be inelegant to specify them. It must also be noted that, sharply drawn as were the lines of rank and station in the Middle Ages, the distinctions were kept up pretty much by superficial signs, which left the undermost roots of things very much the same in the consciousness of all persons concerned."

The chapters on 'Chivalry,' 'The Gay Science,' 'Merry England,' 'Motley,' are all deserving of especial attention. In the chapter entitled 'Medieval Nuditarianism' Mr. Browne brings us face to face with what is perhaps the Chaucerian student's greatest difficulty—the difficulty of discriminating between the realism and the imaginative element of Chaucer's delineations; of deciding how far his satiric portraiture are literal presentments of the social tone and ways of his contemporaries, and how far they are the humorous extravagancies of an artist who has recourse to piquant exaggeration for the achievement of artistic ends. In endeavouring to analyze the speeches of 'The Canterbury Tales,' the critical reader works at every step upon uncertainty. He cannot satisfy himself what allowances must be made for the mental and moral idiosyncrasies of the speakers, in whose mouths the poet puts language which, though appropriate to the particular characters who utter it, no more expresses the truth or the author's private opinions than the utterances of any eccentric character in a modern novel declare either the actual facts of life or the novelist's deliberate sentiments; and when he has distributed the force of a remark between the imaginary speaker and his artistic creator, the reader comes upon his chief difficulty—the impossibility of deciding, in the absence of sufficient light from contemporaneous literature, where to draw the line between the historic facts and the humorous extravagancies of the satiric representation. The same difficulty does not attend the perusal of the literature of a period which the reader knows precisely either from personal observation or historic research. In dealing with an Elizabethan or Augustan satirist, the fairly-informed reader can discriminate to a hair between the actual proportions of an evil exclaimed against or a thing described, and the exaggerations by which it is exhibited to the world's regard. But the literature of the fourteenth century affords no adequate means for separating the

truth from the fiction of its foremost poet's social pictures. That Chaucer was a broad caricaturist of men and manners—coarser at times than Swift, and broader than Hogarth—no one can question: but who can draw the line between what is caricature and what is realism in the Wife of Bath?—who can say how far the facts of social life in the fourteenth century were in harmony with what is grotesquely unclean in Chaucer's delineations of it?

The second volume of Mr. Browne's book deals in a light and discursive way with the domestic usages, religion and minor morals of our forefathers in the fourteenth century. The chapters entitled 'Under Shadow of the Church' are fragmentary and poor in comparison with the rest of a book which, though falling off in its later parts, is to be commended as a sound and conscientious contribution to Chaucerian literature.

A word of recognition is due to the merits of the numerous embellishments, which qualify for exhibition on the drawing-room table a book which will find an honourable place in many a library.

Calendar of Treasury Papers, 1556-7-1696. Preserved in Her Majesty's Public Record Office. Prepared by Joseph Redington. (Longmans & Co.)

If this volume, which is the first of a calendar of Treasury Papers, be of somewhat less interest than the volumes which illustrate the history of England under home and foreign aspects, it has a considerable historical value and importance of its own. It contains every species of application to the Treasury for money due, for reward, for gifts, for hire of service to be rendered, and for a hundred other objects. The applicants are of every class, from princes down to a hewer of wood in William and Mary's timber-yard at Hampton Court. The very first entry is certainly not the least in interest. It is a supplication made by John Dee, gentleman, to Philip and Mary, setting forth the "lamentable displeasures" that had ensued from the scattering and destruction of libraries, at the suppression of religious houses. Honour to John Dee, whatever may have been his faith or his politics. The "treasure of all antiquity," he says, was in these libraries. In the books were the "seeds of everlasting excellence." Many had altogether perished ("as at Canterbury, the work Cicero de Republica"). Honest John Dee would borrow such works of value that had survived, and have them copied; including those yet safely kept in libraries on the continent. Therewith, he would found a library in England, not without help, but "without any charges to the Queen's Majesty, or doing injury to any of the Queen's Highness' subjects." Henceforward, let the name of John Dee be held in equal honour with that of Richard Angarville (de Bury)—that Bishop of Durham of the fourteenth century who founded lending libraries by putting his own, under certain rules, at the service of clerks generally. John Dee may be said, in his supplication in the sixteenth century, to have suggested the foundation of a national library.

This volume further illustrates the antiquity of the Circumlocution Office. The Commissioners for registering seamen in William the Third's reign, with "My lords" of various departments, are good samples of those mouldy and muddling officials. The Commissioners, in 1696, "had to propose that the Lords of the Admiralty would please to move the Lords Justices to direct the Lords of the Treasury to order the Custom House officers not to permit vessels to be cleared without giving bond for

the payment of 6d. per month out of their wages."

In miscellaneous matters we find that sovereigns were not the most punctual of paymasters, whether for luxuries for themselves, or for services rendered to the throne or country. Here is Mr. Isaac Newton, Warden of the Mint, complaining that his duty is inefficiently paid with 400*l.* a year, a house worth only 40*l.* for annual rent, and a poor 3*l.* 12*s.* for coals for a twelvemonth! Their lordships, of course, will look to it. The Government seems to have been lamentably behindhand in their payments to Wren. Perhaps Sir Christopher did not follow the example of Mr. Thomas, of Barbadoes, who had to thank Mr. Lowndes, the Secretary of the Treasury, for obtaining for him the appointment of receiver of the casual revenues in that island. Lowndes's fees amounted to 2,400*l.* in one year, but there were pickings besides. Receiver Thomas, for instance, sends him "sweets" by one ship, and promises "sauces" by a ship to follow. With regard to payments, it may be added, that when a Government creditor *did* get his due, it was in such coinage that no one could accept without a grimace and a pang at the heart. The mothers, wives and sisters of defrauded soldiers; the widows of officers who had fallen in battle—ladies with children at their bosoms, and with only hunger for nursemaid—when asking for some portion of what was due to the dead heroes, were officially told they "must wait," which was more than their appetites could do. Some creditors of the state had as little mercy as the state itself. When they failed to get "satisfaction," they looked about for some man rich enough to be denounced as a delinquent. To the suggestion that it would be a wise economy to let the creditors pay themselves out of this wicked wealthy fellow's estate, My Lords seem to have substantially answered, "with much pleasure." It is astonishing how acutely awake officials were to their own interest. Mr. Savage, Clerk of the Crown in Ireland, took a fee of 40*s.* for each person outlawed. In 1692, Lord Sydney, the Viceroy, found that 4,000 had been outlawed, and he thought it time to stop the process, not because the Clerk had taken his fees from the Crown Office, but because the outlaws, or their families, were so poor that the Crown could not squeeze the fees out of them and into the treasury. The system has not expired even in enlightened England. Every clerk of a Justice of the Peace gets an exorbitant fee out of every man, woman and child committed for trial. It is his interest that they should be committed, and not summarily dealt with. The county is thus put to cost, and victims made of the poor wretches liable for their fees. It is a last stone of feudal rascality which should be cast into the sea, where there is room for many other things not worth the keeping.

Of course there are more things in this volume likely to call up a sigh than to excite a smile. But here is a record which may well move both: "Petition of John Butler, embroiderer to the Lords of the Treasury, showing that 467*l.* 17*s.* 10*d.* was due to him for work done for the Royal Chapel, at Whitehall, and elsewhere; bespoke by the late King James the Second, and used by King William and Queen Mary, as appeared by the certificate annexed, praying for payment." Here is Popish embroidery adorning the chapel used by the Protestant hero! He would not, however, pay for what he had not ordered, though he would use what he would not pay for. "Nothing can be done" is the *minute* written at the back of the petition on the day it was received. Poor Butler could get neither his money nor his goods.

There is one amusing social trait in an account of a Sussex jury impanelled to judge a case respecting derelict land; that is, land "derelict by the sea," and which fell to the Crown, unless the latter chose to transfer it to the lord of the manor. Land, however, was not derelict "unless the sea flows and re-flows every tide," which would really seem to warrant an opposite conclusion. In the case here considered, the Sussex jury were in a double difficulty. They were so drunk that they could not understand the question, and the "orders" were in Latin, which they could not have understood even if they had been sober.

OUR LIBRARY TABLE.

An Essay on the Best Way of developing Improved Political Relations between Great Britain and the United States of America. By Joshua Leavitt, D.D. (Macmillan & Co.)

THIS Essay, published by the Committee of the Cobden Club, is no exception to the rule that affirms the general mediocrity of prize essays. We shall best describe it by saying that it bears a strong family likeness to one of Mr. Reverdy Johnson's speeches, but that it lacks the sprightliness which sometimes distinguishes the harangues of the American Minister. Ten pages of harmless prosings upon the common stock and common language theme are followed by a mild attack upon International Copyright, and a still milder argument for cheap ocean postage; while a bold statement, with a paragraph to itself, telling us "But the greatest civilizer and assimilator of nations is Commerce," prefaces a flabby protest against protection. The author does not seem sure of his ground until he boldly decides that a committee of English radicals, sitting in judgment upon an essay which they could not fail to discover to be the work of an American, would rather relish an onslaught upon the retention by us of the Canadian dominion. This point once clear in his mind, Dr. Leavitt takes to the war-path, and for the first and last time is vigorous enough. Of suggestions, the essay is strangely barren; indeed, the author makes but two, of which the one is stale and trifling, and the other impracticable. The former is that to which we have alluded, namely, a cheap ocean postage; the other is a customs union between all English-speaking nations, which would evidently be far more difficult to bring about in the face of divergent interests than would be a federal union between the United States, Great Britain and Australia. We have spoken of the mediocrity of prize essays, but it will be seen from what has been said of Dr. Leavitt's work that in this case mediocrity is far from being a sufficiently strong word.

Evenings at Home, in Words of One Syllable.—The Swiss Family Robinson, in Words of One Syllable. By Mary Godolphin. (Routledge & Sons.)

THE plan of writing in words exclusively of one syllable is not, in our opinion, of great value. In writing for children it is obviously desirable to use short and easy words, but the attempt to exclude all words of more than one syllable leads to the adoption of a forced and unnatural mode of expression, which is objectionable in a reading-book. Even if the object were simply to teach children to decipher words, without any thought of their meaning, we think it would be better to give them occasionally words of more than one syllable to read. But if, as we hold, they ought to be assisted and encouraged to follow the meaning of what they read, it is necessary to adopt such a style of language and thought as they are accustomed to use and hear. Now, they certainly do not converse in monosyllables exclusively, nor is it desirable that their reading should consist wholly of them. Mrs. Godolphin is driven to some very awkward shifts to avoid words of more than one syllable. Instead of the word *nothing*, she uses the round-about phrase, *no one thing*. Some of her monosyllables are harder for children to understand than longer words. It will require some explanation to make them grasp the meaning of such expres-

sions as *vague doubts*, *bill of fare*, *must needs muse on the fact*, and in terms of such high praise. Sometimes Mrs. Godolphin is obliged to write ungrammatically, as when she writes—"Of a truth, I think it is best to be as I am, than have the range of sea, earth and air." It is not well to be the slave of an idea, however good.

Dictionary of the English and Italian Languages for the Use of both Nations; with the Pronunciation and Accentuation of every Word in both Languages, accompanied by a Short Grammar of the Etymology of each Idiom. Compiled by J. P. Roberts. (Nutt.)

Of a medium size, this dictionary contains a good supply of words, with a sufficiency of meanings and idiomatic phrases for ordinary purposes. The Italian Grammar is too short, not even containing the conjugation of the verbs *essere* and *avere*. Mr. Roberts has much injured his work by setting the usage of this country at defiance in the spelling of English words.

Report on the Fine Arts at the Paris Universal Exposition, 1867. By Mr. Frank Leslie, United States Commissioner. (Washington, Government Printing-Office.)

THIS Report gives an account of the great Parisian gathering and its contents, not without that extent of notice to the few pictures from the United States which, disproportioned as it is, rightly exceeds in that respect. No one can complain that a Commissioner of the United States Government gave full attention to the pictures of his fellow-citizens; but we must confess ourselves taken aback by finding the official turning critic, and sending a sort of "newspaper report" of his opinion on Art in general as represented at Paris. Of Mr. Leslie's competence to criticize this gathering there can be but one opinion in the minds of those who saw the Exhibition, know how it failed to represent the English as painters, and read the following on the subject from this 'Report.' The italics are our own.—"A visit to the annual British Exhibition [*query, Society of British Artists' Exhibition*] was sufficient to satisfy the visitor to both that the display made in Paris was a very fair exposition of the various departments of British painting, and justified the impartiality and judgment of the *Society of Arts* [!], to which the selection of the gallery was confided by the Government." The incorrect rendering of English names so well known in the United States as those of John Phillip, T. Faed, E. Nicol, and H. Wallis takes us as much by surprise as the expression of the writer's opinion that R. B. Martineau's picture, 'The Last Day in the Old Home,' lacked colour. Why several of the pictures of pre-eminent merit in the United States' section, the work of artists born in that country—Mr. Whistler, for example—are omitted in this criticism we fail to guess. Among books which are by no means void of signs of good sense on the authors' parts, we never met one which contained more or bolder blunders than this. Mr. Leslie was not afraid to write that "the nude figure pictures at the Exposition" (which, be it noted, included M. Gérôme's 'Phryne before the Tribunal,' No. 290) "were not equal to those in the annual exhibition" (that is, the *Salon*), "in which 'Phryne before the Tribunal,' by Boutinbonne, and 'The Sirens,' by Belly, were of the very first class of such works." We find the second 'Phryne,' &c., was numbered 197.

We have on our table *Voices of the Church of England against Modern Sacerdotalism*; being a Manual of Authorities on the Nature of the Lord's Supper and the Christian Ministry, selected and arranged, with an Introduction, by Edward Garbett, M.A. (Hunt).—*Studies on Thackeray*, by James Hannay (Routledge).—*A Mercantile Handbook for India, China and the Colonies* (Bates & Henty).—*The Australian Almanack for the Year 1869* (Sydney, Sherriff). New editions of *Military Elements*: Notes from Lectures addressed to the Gentlemen Cadets, Sandhurst, by Capt. Edmond Walker (Mitchell).—*The Autobiography and Correspondence of Edward Gibbon, the Historian* (Murray & Son).—*Horæ Poeticæ*, by John Cullen (Macintosh).—*Dublin Acrostics* (Dublin, Hodges). Also the following pamphlets: *The Worship of the New*

Covenant, by Charles Tylor (Kitt),—*The Book of Common Prayer*: a Lecture by Archibald Boyd, D.D. (Seeley),—*Vital Law* (Longmans),—*The Art of Reading and Preaching Distinctly*: a Letter to a Young Clergyman just entering the Ministry, by Edward B. Ramsey (Rivingtons),—*Discoveries in Science by the Medical Philosopher*: an Oration delivered on the Ninety-Sixth Anniversary of the Medical Society of London, March 8, 1869, by Sir G. Duncan Gibb, Bart. (Lewis),—*Does Education Lessen Crime?* by William H. Groser (Longmans),—*The Claims of Capital and Labour, with a Sketch of Practical Measures for their Conciliation*: a Paper read before the Dublin Statistical Society, by William Fare (Ward & Lock),—*A Plan for the Suppression of the Predatory Classes*: a Paper read before the Third Department of the National Association for the Promotion of Social Science, London Meeting, 1862, by William Pare (Effingham Wilson),—*Representation of Minorities, with a Scheme of Redistribution showing the Probable Results of Equal Justice to All* (Effingham Wilson),—*Thoughts on a National Army*, by a Field Officer of Militia (Mitchell),—*Observations on some of the Fundamental Principles and existing Defects of National Education*, by Neil Arnott, M.D. (Longmans),—*Lessons in Disyllables*, by William Hands (Rivingtons),—*Solutions of Problems given in the Examination for the Junior Mathematical Scholarship in the Years 1867-68*, by the Rev. H. Hughes, B.A. (Oxford, Slater & Rose),—*The Greeks and their Detractors*, by Dr. S. J. Cassinate (Clayton),—*The Sun not the Source of Heat and Light to the Solar System*: a Lecture delivered at the Town Hall, Ryde, by George Fellows Harrington (Ryde, Mason),—*Floating Electric Telegraph Stations and Light-Ships for Mid-Ocean and the English and other Channels*, by Captain John Moody (Effingham Wilson),—*More Light: a Dream in Science* (Wyman & Sons),—*Breathing considered in relation to the Bodily, Mental and Social Life of Man*, by Thomas Robinson (Glasgow, Thomson),—*Recent Excavations in Rome made in 1868*, by the British Archaeological Society, assisted by the Roman Exploration Fund: a Lecture delivered to the Society by John Henry Parker (Printed for Subscribers only),—*The Thirty-Sixth Annual Report of the Royal Cornwall Polytechnic Society* (Simpkin),—*Cottage Gardening: Suggestions on Cultivation and on the Selection of Seeds*: an Address to the Members of a Cottagers' Floral and Horticultural Society (Houlston & Wright),—*The Industrial Improvement by European Settlers of the Resources of India*, by Archibald Graham, M.D. (Smith & Elder),—*The Trades of Sheffield as Influencing Life and Health*, more particularly *File Cutters and Grinders*, read before the National Association for the Promotion of Social Science, October 5, 1865, by J. C. Hall, M.D. (Longmans),—*"E Pluribus Unum," or London a Unit*, by Neighbour Verges (Davies),—*The People's Catechism of Political Economy* (Effingham Wilson).

LIST OF NEW BOOKS.

Aunt Judy's May-Day Volume, ed. by Mrs. Gatty, 12mo. 5/6 cl.
Barker's Joint-Stock Companies Directory, 8vo. 2/1 cl.
Bonquet's How shall I Pray? Sermons to Children, 16mo. 1/6 cl.
Bradshaw's Invalid's Guide to the Continent, by Lee, 12mo. 7/6 cl.
Cambridge University Calendar, 1869, 12mo. 4/6 cl.
Carlyle's Frederick the Great, Vols. 5, 6 and 7, cr. 8vo. 21/6 cl.
Carlyle's History of the French Revolution, Vol. 3, 8vo. 9/6 cl.
Carpenter's Lessons on the Four Gospels, 12mo. 1/4 limp.
Cassell's Illustrated Shakespeare, ed. by Clarke, Vol. 3, 12/6 cl.
Cheshire's Key to Commercial Invoices, 16mo. 3/6 cl.
Chope's Hymnal, large type, cr. 8vo. 2/6 limp.
Church Association Lectures, 1869, 8vo. 2/6 limp.
Cicero De Officiis, Libri Tres, ed. by Haldon, cr. 8vo. 7/6 cl.
Cook's Leo, a Novel, 12mo. 2/6 cl.
Count Selick, a Story of Modern Jewish Life, cr. 8vo. 9/6 cl.
Davidson's Precedents in Conveyancing, Vol. 2, Part 2, 27/6 cl.
Davis's Arithmetical Examples, and Key, 12mo. 3/6 cl.
De Rothchild's Letters on Judaism, 12mo. 2/6 cl.
Dione, and other Poems, 7/6 cl.
Dodd's Dictionary of Manufactures, Mining, &c., cr. 8vo. 5/6 cl.
Dolby's Highway Account-Book, 4to. 4/6 cl.
Dunn's Teaching, its Pleasures, Trials, &c., cr. 8vo. 2/6 cl.
Earley's How to Grow Mushrooms, 12mo. 1/6 cl.
Figuier's Insect World, revised by Janson, 8vo. 16/6 cl.
Figuier's Ocean World, 8vo. 16/6 cl.
Girdlestone's Dies Irae, the Judgment, cr. 8vo. 6/6 cl.
Good Society, a Complete Manual of Manners, 12mo. 5/6 cl.
Gothamite's Acrostics from across the Atlantic, &c., 12mo. 2/6 cl.
Grant's The Girl he Married, 3 vols. cr. 8vo. 31/6 cl.
Hood's Jingles and Jokes for the Little Folks, 4to. 1/6 cl.
Inman's Nautical Tables for British Seamen, royal 8vo. 16/6 cl.
Inward's Weather Lore, a Collection of Proverbs, &c., cr. 8vo. 2/6 cl.
Jones's English System of Bookkeeping, Part 1, cr. 8vo. 3/6 cl.
Krummacher's Jewish Bible, 12mo. 1/6 cl.
Lardner's Electric Telegraph, revised by Bright, cr. 8vo. 3/6 cl.
Lever's The Boy of the Green Isle, 12/6 cl.
Light at Eventide, Large-Print Readings for the Sick, &c., 1/6 cl.
Maclean's Select Writings, ed. by Cox and Nicol, 2 vols. 15/6 cl.
Naval Surgeon, by the Author of "Cavendish," 12mo. 2/6 cl.
Peasant Life, Sketches of the Villagers, &c. of Glenaldie, cr. 8vo. 9/6 cl.

Robertson's Answers to Arithmetic, 12mo. 2/6 limp.
Robinson's For Her Sake, 3 vols. cr. 8vo. 31/6 cl.
Ruff's Guide to the Turf, 1869, cr. 8vo. 3/6 limp.
Sacristan's Household, The, 2 vols. cr. 8vo. 21/6 cl.
Sans Merit, by Author of "Guy Livingstone," cr. 8vo. 2/6 cl.
Simson's Plain Words on the Psalms, 12mo. 6/6 cl.
Stray Leaves from the Journal of One in Heaven, 16mo. 1/6 cl.
Styffe's Iron and Steel, from the Swedish of Sandberg, 8vo. 12/6 cl.
Taylor's Holy Living and Dying, 12mo. each 1/6 cl. limp.
Taylor's (Bayard) Views Afoot, or Europe Seen with Knapsack, 1/6 cl.
Tim Peglar's Secret, 12mo. 1/6 cl.
Treasury of Devotion, a Manual of Prayers, ed. by Carter, 12mo. 2/6 cl.
Uhlund's Poems, tr. into English Verse, by Sandars, cr. 8vo. 3/6 cl.
Waite's Tables for Cubits Taper, 1/6 on card.
Will Watch, by the Author of "Cavendish," 12mo. 2/6 cl.

THE SINAI ROCK INSCRIPTIONS.

The Camp, Wady Igné (Mughārāh), March 7, 1869.

AFTER four months' careful study of the Sinaitic Inscriptions, I have at last solved the difficulty of their interpretation. Although the paleographic details must necessarily be reserved for a more extended report, a slight sketch of the method employed in deciphering them, and the results at which I have arrived, may not prove altogether uninteresting to you. My first impression on seeing the inscriptions was that the chief difficulty had arisen from the inaccuracy of former copies, and I was convinced that some practice and considerable familiarity with the writings were requisite before a faithful reproduction could be hoped for. I accordingly proceeded to make careful drawings of all that were accessible in our immediate neighbourhood, and spent as much time as possible in studying them daily upon the rocks themselves. Wishing also to form an independent opinion, I carefully avoided consulting any of the alphabets which had been constructed by previous essayists, until I should myself arrive at some conclusion, or find some internal evidence to afford a clue to the mystery. The result of my investigations was a conviction that the Sinaitic inscriptions, so far from being in a unique and unknown character, were in reality nothing but another phase of that Semitic alphabet whose forms appear alike in the Hebrew, Arabic and Greek. They seemed, indeed, to constitute an intermediate link between the ordinary Hebrew and the Cufic, and this relationship was shown still more clearly by a comparison of the two classes into which the Sinaitic writings principally resolve themselves. In some cases the letters are detached, and bear a strong resemblance to the Hebrew; in others they are connected by a line, and their forms being more cursive, might be mistaken by an unpractised observer for Cufic. As I acquired greater familiarity with them, the identity of individual letters almost forced itself upon me; but I still refrained from attempting any transliteration which rested upon such speculation alone, and determined to wait until I had seen the larger collection in Wady Mukatteb before putting my conjectures to the test. I noticed, moreover, that Greek inscriptions were of frequent occurrence amongst the Sinaitic, and if external indications could be trusted, coincident with them in date; and I entertained great hopes that I might meet with others in Wady Mukatteb to confirm my views; especially as at least one bilingual inscription was reported to exist in that place. Nor were my expectations frustrated by the result. On the 26th of January Mr. Holland and I started for Mukatteb, with the intention of copying, if possible, the whole of the collection there. We had even then copied a large number in other parts of the Peninsula, my book alone containing over eight hundred of them.

Our first visit was to the alleged bilingual inscription, and I found that the evidence of the Greek and Sinaitic writing of which it consists having been executed by the same hand was even more incontrovertible than it had been described. I remarked, at the same time, that the copies hitherto brought to Europe were so inaccurate as to convey but a very faint idea of the real appearance of the stone. This inscription not only confirmed my previous views as to the co-existence of the Greek and Sinaitic, but established the correctness of my identification of the various letters occurring in it. Still, adhering to my former resolution, I made no theoretical deductions, and regarded the identification of these very letters as dependent upon the discovery of additional proofs. These I shortly obtained, and in such numbers as to form an overwhelming weight of testimony to the accuracy of

my deductions. I have now copied no less than twelve inscriptions in which the Greek and Sinaitic occur together, undoubtedly by the same hand, and I have been enabled, by their means, not to construct an alphabet, but to demonstrate the value of every letter of the Sinaitic.

I have been thus far particular in describing the method by which the results I am now about to communicate have been attained, as I am sure that in a question upon which so many conflicting opinions have been formed, I shall otherwise hardly escape the imputation of theorizing or partisanship.

The inscriptions consist of detached sentences, in a Sinaitic or rather Aramaean dialect, for the most part proper names with such introductory formulae as Oriental peoples have been from time immemorial accustomed to prefix to their compositions. Thus far they accord with the account given by Cosmas Indicopleustes; and I see no reason why, without arguing for a too remote origin, his Jewish fellow-travellers should not have been able to read, as he asserts they did, inscriptions in a language and character so cognate to their own. The alphabet of the Sinaitic inscriptions agrees in part with that constructed by the late Prof. Beer, whose work I have since consulted, and who seems to have recognized the existence of the bilingual inscription to which I first alluded. I have no doubt that had that eminent scholar possessed opportunities of studying the writings *in situ*, or at least of obtaining accurate transcripts, he would have succeeded in a correct rendering of the whole; as it is, his alphabet is but partially correct, only so far as he was furnished with accurate data on which to proceed. To his theory concerning the authorship of the inscriptions I cannot give so full assent. That they are the production of a Semitic, or rather Aramaean, people is true, but that they are the work of Nabataean pilgrims is an assertion that rests on conjecture alone. They are the work, not of pilgrims, but rather of a commercial community who inhabited, or at least colonized, the Peninsula for the first few centuries of the Christian era. That many of the writers were Christian is proved by the numerous Christian signs they used, but it is equally clear from internal evidence that a large proportion of them were pagans. The writing must have extended into the monkish times, possibly until the spread of el Islām brought the ancestors of the present inhabitants, Bedawin hordes, from el Hejaz and other parts of Arabia proper to the mountains of Sinai, and dispersed, or absorbed, that Saracen population of whom the monks stood in such mortal dread. "Saracen" is necessarily a vague term, but I purposely abstain from a definition which involves historical detail until I can obtain access to historical works of reference; and I will say no more here than that the traces of this former occupation of the Peninsula and the nature and localities of the inscriptions accord so well with the accounts by Arab historians that I feel confident of being able to bring as great a weight of testimony to bear on the authorship of the inscriptions as I am happy to say, I have already collected in support of my interpretation.

The appearance and numbers of the inscriptions, the instruments with which they were executed, the physical features of Wady Mukatteb, these are points concerning which travellers have been as much misled as concerning the interpretation, and of which the researches of Mr. Holland and myself enable us to give a satisfactory account. But these and other details I leave until our return. I trust, however, that I have said sufficient to prove that Capt. Wilson was justified in stating in his last report that I had found the key to the Sinaitic Inscriptions. E. H. PALMER.

Report of Progress to February 27, 1869.

Astronomical Observations.—During a three weeks' tour on reconnaissance, observations for time, latitude, and variation were made at nine different camps; and the results have been worked out up to the present date. These, with the longitudes obtained from the route-sketch and time-bearings, will fix the position of all the important points in the district examined.

Survey.—*Special Survey of Mount Serbdl.*—

This is now in a forward state. Three-quarters of the hill-sketching is completed, and two-thirds of it penned in; and the whole will probably be finished by the 10th of March, when the camp will be moved up to Jebel Mûsa and the hill-sketching of that district taken up. The drawing of Cornelia Brigny and Mallings is very beautiful and truthful; and the energy which they have brought to bear on a work, difficult and trying in the extreme, is beyond all praise. Whilst the hill-sketching was in progress, Corporal Goodwin made a very faithful model of Serbâl and the ground in the front of it, and obtained a large number of sketches from various points, some of which, especially those of the numerous peaks and ravines of Serbâl itself, are exceedingly clever.

Two-Inch Survey.—The district at present examined may be described as extending from Wady Feiran and Mukatteb and Seih Sidri on the north to Wady Hebrân on the south, and from the Red Sea on the west to Wady Solâf on the east. It was not possible to sketch the whole of this large district, but the principal features of the ground have been laid down, and all prominent peaks fixed by triangulation and true bearings. One object of the reconnaissance was to examine any practicable routes which might exist from the coast to the mountain-district; and with this view all the large valleys were visited. There are three main routes, one following the course of Wady Feiran throughout, the second passing up Seih Sidri and Wady Mukatteb to join the first at Wady Niwin, and the third by Wady Hebrân. By the first two roads it would be perfectly easy for a large body of men to advance into the centre of the peninsula. The third is a narrow gorge, and, though it is the usual route followed by pilgrims from Tûr to the Convent at Jebel Mûsa, the ascent to the watershed is one of the worst roads for loaded camels that has been seen. Notes have been made on the water-supply, vegetation, &c. of the ground passed over, but to enter into any detailed description would exceed the limits of a report. Two days were devoted to an examination of Jebel Nâgûs and the mysterious noises which arise from it. A number of experiments were made on the sand slope, and several new facts brought to light which will in all probability enable the cause of the noise to be discovered; the noise itself is entirely local and produced by the motion of the sand, and causes a considerable amount of vibration; the note is a deep, swelling one, not unlike that of the Æolian harp greatly intensified. A full report of this interesting locality will be made hereafter. Next week a reconnaissance of the country between Wady Ghurundel and Seih Sidri will be commenced.

Photography.—Sergeant MacDonald has now taken 150 photographs, most of them of Serbâl and neighbourhood; they are excellent pictures, and many, especially those from the summit of Serbâl, were taken under circumstances of great difficulty; he has also succeeded very well with the Sinaitic inscriptions, and a good series of these have been collected.

Inscriptions.—Mr. Palmer has followed up the clue which he obtained to the deciphering of the Sinaitic inscriptions with the greatest success, and is now able to read those he finds with ease. As he purposes shortly to address a separate report to you on the subject, it is unnecessary here to give any detailed account of the process by which the results have been obtained. Mr. Palmer has copied 1,500 inscriptions in Wady Mukatteb and at Mughârah, and has collected the Bedawin names and traditions of the district examined during the reconnaissance, forming a mass of information which will be of the greatest value to Biblical scholars.

Archæology.—Mr. Palmer has copied most of the Egyptian tablets at Mughârah, and one of these does not appear to have been previously described: it represents two miners at work, and a third undergoing punishment. The method in which the miners were worked can hardly be described without diagrams; but the tools appear to be of metal, and the miners prisoners of war; they have long beards, conical caps, and a type of face quite unlike the Egyptian. On a hill near the mines are the ruins of the old settlement, from which an embank-

ment across Wady Ignaiyeh gave easy access to the mines themselves. On the plain of El Gerah there are a number of stone circles; and near the head of the Wady Hebrân are a large number of ancient stone houses and tombs, similar in character to those which have been previously described as existing in the neighbourhood of Jebel Hadid.

Geology.—Notes have been made on the geological character of the country passed through, the junction of the different rocks marked on the sketch, and a number of specimens collected, including a good series of fossils from the greensand formation at Jebel Mukatteb, and the nummulitic limestone near the mouth of Wady Feiran. The turquoise mines at Mughârah have also been examined, and some of the flint implements secured, but the best have already been carried away.

Natural History.—Mr. Wyatt has lately spent a fortnight in the neighbourhood of Tûr and on the plain of El Gerah, during which time he has added largely to the collection of birds; he leaves next week for a short stay in Wady Ghurundel.

The health of the Royal Engineers has been very good, notwithstanding the severe mountain work which they have gone through; and they are all animated with the same desire to complete everything in a thoroughly workmanlike manner. They have all given great satisfaction.

(Signed) C. W. WILSON, Capt. R.E.

H. S. PALMER, Capt. R.E.

Col. Sir H. James, R.E., F.R.S., Director General
Ordnance Survey, &c.

ENGLISH SURRENDER OF CALAIS.

100, Gower Street, April 5, 1869.

MANY of our English historians speak of the surrender of Calais, in the last year of Queen Mary, as the result of negligence or wilfulness on the part of the English Government, because, though frequently cautioned by King Philip of Spain to be on their guard against a French surprise, and receiving proffers of help from him for the maintenance of the town, their jealousy of Spain induced them to turn a deaf ear alike to proffers and cautions.

The foreign State Papers of the period contain many letters from Lord Wentworth, Deputy of Calais, especially between May, 1557, and January, 1558; the two last of these bear date January 1 and January 2, within a week of the surrender, and they are written seemingly in the spirit of a man who has very little hope of preserving the place; indeed, on the 27th of December he and the Council at Calais had reported that Newenham and Rysbank Castles and Calais itself were ill-victualled, and indefensible for any length of time against a formidable attack. Still the contemporary account of the siege and loss of Calais, printed in the Hardwick State Papers (vol. i. pp. 114—120), from the statement of John Highfield, Master of Ordnance in the town, not only argues an utter want of resolution in the defence, but expresses a suspicion "that the cause was not only by the weakness of the castle and lack of men, but, also, I thought there was some treason, for, as I heard, there were some escaped out of the town, and the Frenchmen told me that they had intelligence of all our estate within the town."

On Queen Elizabeth's accession, however, the idea of treason at work in the surrender of Calais was evidently strongly implanted in her mind, for, in the form of a general pardon, prepared at the commencement of her reign, there occur, among the provisos of exception, the following:—"That it is not to extend to those who have endeavoured to alter the succession to the Crown; nor to those who have been guilty of treason in anything relating to Calais town, or the castle or marches thereof, or any fortress connected with the defence thereof; nor to any who conspired for the imprisonment of the Queen's person, during the reign of her dearest sister, Queen Mary, &c.†"

Camden, in his 'Annals of Elizabeth' (A.D. 1559, p. 25), tells us that, in 1559, Lord Wentworth

† These provisos are from a blank unpublished form of pardon among the Addenda of Queen Elizabeth's reign in the Record Office, but none of them appear in the general pardon of 5 Elizabeth, printed in Statutes of the Realm, vol. iv. pt. i. pp. 461—464.

was tried before his peers and degraded, and that "Ralph Chamberlain, who was captain of the castle of Calais, and John Hurlstone, who had the charge of the tower at Rysbank, were afterwards condemned of treason for abandoning their quarters; but their punishment was remitted."

Whilst working among the papers forming the Addenda to the reign of Queen Elizabeth, I have lately found an undated draft of the pardon of this Sir Ralph Chamberlain—a Latin document in seventeen sheets, much damaged by damp—which, instead of being couched in the usual generalizing terms of pardons, goes into minute details of the crimes for which the pardon is granted; and the circumstances, worded with legal technicality, seem worthy of record. They are as follows:—

In the spring of 1558, Sir Ralph Chamberlain, of London, was tried before Sir Thomas Curtis, Lord Mayor of London, Sir John Baker, Chancellor of the Exchequer, Sir Clement Higham, Chief Baron of the Exchequer, and Sir Robert Brooke and the other Justices, on the following grounds: That, on the 13th of June, 1552, King Edward the Sixth made John Hurlstone Lieutenant of Rysbank Castle for life; and on the 16th of April, 1553, made Edward Grimston Controller of Calais town and marches during pleasure. That on the 13th of September, 1553, Queen Mary made Lord Wentworth deputy of Calais during pleasure, and on the 25th of September, 1554, made Sir Ralph Chamberlain Lieutenant of Calais Castle for life; also that Nich. Alexander held from the Queen the office of Captain of Newenham bridge castle during pleasure. That these said five persons holding the aforesaid offices, on the 20th of December, 1557, and at other times, aided and abetted Henry, King of France, to deprive the King and Queen of the city, castle and marches of Calais. That by connivance of the aforesaid persons, on the 26th of December, 1557, the said King of France sent the Duke of Guise, with an army of 15,000 men, to receive the town, &c.; that on the 2nd of January, 1558, the Duke came before Newenham, but cunningly pretended to take it by siege, not by treason. That before his coming, Lord Wentworth could have raised 800 able men for defence of the town and castles, from among the inhabitants, but did not raise one; that Nich. Alexander, though having sufficient men and munitions to defend Newenham bridge for many days, yet on the 3rd of January traitorously yielded it, and the Duke of Guise took possession of it. That the same 3rd of January, the Duke advanced to Rysbank Castle, which was similarly yielded by John Hurlstone, and the same day to the town and castle of Calais, feigning a siege as before. That on the 6th of January, Sir Ralph Chamberlain, without resistance, gave up the castle of Calais, although well provided to defend it for many days. That on the 7th of January, the said traitors, Wentworth, Chamberlain, Grimston and Alexander, traitorously sent a herald and trumpeter to the Duke, to treat for delivery of the town, containing goods and chattels belonging to subjects of the King and Queen of England, to the value of 200,000*l.* That whilst the herald and trumpeter were in colloquy with the Duke, these four traitors admitted a captain of the French army, with thirty men, into Calais, by the Boulogne gate, to assist in its capture. That the Duke sent a gentleman to treat with them of the surrender, and that they admitted the said Duke, with all his army, without resistance.

These are the items of the accusation brought against the persons in question in Queen Mary's reign, but the only result seems to have been the imprisonment of the suspected persons. The document proceeds to record that, early in Elizabeth's reign,† the question was renewed, and a second trial of Chamberlain and Hurlstone took place at Guildhall, before Lord Mayor Huett, Reginald Corbett, Rich. Weston and other judges. They had before

† From an unfortunate tear in a corner of one of the sheets of the record, the date cannot be exactly ascertained. It reads:—"Et postea, scilicet, die Veneris v. anno regni nostri secundo." Now as Camden places the trial in 1559, only six weeks of which occur in the second year of Elizabeth, and as the v. has evidently been *vicesimo*, the date must be either the 24th of November or the 22nd or 20th of December, 1558, those being the only Fridays in which the word *vicesimo* would occur.

been in custody of Sir Edward Warner, Lieutenant of the Tower, by whom they were conducted to the bar. They pleaded Not guilty; a jury was thereupon impanelled by the Sheriff of London, and a verdict of guilty was found against both. Sentence was then demanded on behalf of the Queen, and given, viz.: that they should be led back to the Tower, thence through the midst of the City to the gallows at Tyburn, and there be hanged, drawn and quartered, and their heads and limbs disposed of at the Queen's good pleasure.

After these details, with no other reason assigned than the Queen's "especial grace and good pleasure," follows the ordinary form of pardon to Sir Ralph Chamberlain of all the treasons specified in the said indictment, and all other treasons, felonies, robberies, &c., and of all penalties and fines accruing therefrom. M. A. EVERETT GREEN.

P.S. Since writing the above I have examined the patent rolls, and find the pardon of Sir Ralph Chamberlain entered in the same form as the draft, on the 8th of June, 1560 (Pat. 2 Eliz. pt. 15); and that of John Hurlstone on the 24th of July following (Pat. 2 Eliz. pt. 5). Also the date of their second trial is given as the 22nd of December, 1558.

THE WALLS OF DAX.

2, Lloyd Street, April 3, 1869.

MAY I ask for a brief space in the columns of the *Athenæum* in which to bring before its readers the notice of a contemplated act of vandalism, about to be enacted in the south-west of France. Most antiquaries are aware that among the marvellous remains of antiquity existing on the Continent those of the Gallo-Roman towns hold conspicuous place; and that in their study and investigation there exists a source from which much comprehensive knowledge is to be derived calculated to elucidate the early history of our own country. There will be, therefore, a universal feeling of regret at the intelligence that the fine old walls at Dax have been condemned as obstructions in the path of public improvements; indeed, assent has been given by the Prefect to the demand for their removal. A few years since a similar fate awaited them, but, by the spirited exertions of some of the French antiquaries, aided by the co-operation of Mr. Charles Roach Smith, what appears now to have been but a respite was accorded them. In face of the then would-be vandals, who either knew nought of the value or cared not to consider the importance of that which they were labouring to destroy, the matter was brought to the notice of the Emperor himself, who subsequently ordered the remaining walls to be spared from injury. In the fifth volume of Mr. Smith's 'Collectanea Antiqua,' a full description of them appears, with illustrations of the chief points of interest, &c., with various deductions and conclusions, arrived at from personal investigation.

The town, formerly spelt D'Acs, is in the third *arrondissement* in Landes, a department in the south-west of France, possessing a population of some six thousand inhabitants. It represents the Aquæ Tarbellicæ of the Romans, so called from the hot springs with which it abounds; is styled by Ptolemy the capital of the Tarbelli, Aquæ Augustæ; and by Ausonius, Aquæ Tarbelli. The walls enclosing it were formerly among the finest of such remains to be seen in France; and Mr. Smith observes, that it is "their extraordinary preservation more than anything peculiar in their construction which invests them with so much interest, it being difficult to point to any other Roman town walls, either in France or in England, or perhaps, it may be added, in the north of Europe, where so much of this primitive character and aspect is to be seen."

At the downfall of the Roman empire the town was seized by the Goths, Franks, and the Gascons, and in the tenth century was stormed by the Saracens. Let it not be reserved for the Goths of this enlightened age to rob the place of what little grandeur may remain, but rather let the antiquaries of England, with one accord, give some public expression of opinion, that may assist their foreign colleagues in their protest against the act of devastation, and, in directing further attention to the

matter, perhaps influence the "powers that be" to spare these time-honoured relics of antiquity.

JOHN EDWARD PRICE.

"ON SAUTERA."

Paris, March, 1869.

As events call forth men to guide and govern, so manners, fashion and speech create epithet. "We shall jump," writes Madame la Comtesse, bidding you to her *salons*: "we shall jump," scratches Mdle. Ninon, praying you to be among hers. That is exactly what society is doing. People are jumping. Polite *singerie* is the fashion. Have no fear about being over-extravagant; strike home with your *mot*. The slang will be understood. The *monde* is on the first floor, and the *demi-monde* on the second. Make your bow to the Countess, or you will really be too late for Mdle. Ninon; and Cora is to be there! It is a pity the Countess did not put her ball off. The competition is so open; the partition has become so thin which divides the receptions of the Comtesse from the *sauteries* of Mdle. Une Telle, that I vow it is hardly worth the cost of the tin-tacks which support it. The frivolous easily become the vicious. In an age where people who have come "to forty years" are to be seen playing antics with artificial beflowered may-poles, flags and masks, called collectively *accessoires de cotillon*, and when the leader of the dance lays down as his condition with the lady of the house that he shall bring his own toys for the evening, frivolity may be said to be flourishing. I have met a gentleman carrying through the mazes of the dance a cane, crowned with a bunch of flowers. "The last thing!" said he, languidly, when questioned. The phantasies which are played out when Madame throws open her rooms for one of her ordinary jumps make many a sober Briton—aye, and many a sober Frenchman of the better day—stare. The *cotillon* is a series of surprises, of tiny flags and bonnets and silken leading-strings. Wild capers are not unknown even where Madame la Princesse receives. The silver laughter rings round the over-gilded, over-ornamented saloons while the last scandal is whispered, and another reputation, hardly worth the losing, is wittily torn to pieces. What wicked things are handed about with the *foie gras*, twittered over the punch, or chattered over the final *bouillon*, when the powder has become yellow and patchy, and clearer lines divide the real hair from the false! Gandin No. 1 draws Madame's furs about the snowy throat, and whispers something not meant for the husband's ear; Gandin No. 2 languishes and lounges, as too tired of this world to glove the second hand. I dare not describe all I see and hear as a Frenchman would serve the dish up, upon the stage, or in one of those improving yellow-bound volumes which adorn the modern boudoir. The stranger within these fantastic gates must bear in mind the reticence proper to the guest.

But when an eccentric evening has been planned—when the guests are bidden to come in costume, and Madame declines the comparative sobriety of a Venetian cloak—then, indeed, society "jumps." But Madame, willing as she is to give reins to her guests, is outmatched by a noble baron, who receives his *monde* dressed as a woman: low dress, long skirts, bare arms, and a languishing look and manner; his lacqueys, like the company, addressing him as Madame. He was at a public ball not long ago as Cupid; and last year he gravely appeared in a crowded *salon* in the audacious character of Queen of Hearts. Grave people (there are a few left to salt society here and there, and keep healthy places for the growth of a better time) turn away from this figure as something a trifle *trop fort*; but that the figure should be tolerable anywhere in places where ladies and gentlemen assemble is a significant fact. More significant perhaps is the popularity of the balls of the season, which offer common ground to the *grande dame* and the lady with the *camellias*—cloaking them both in their disguises that they may get a near view of each other. There are shrewd speculations current in the mixed and noisy throng on a certain Venetian cloak. Does it envelope Caesar, come to see his naughty subjects mingling with his own *entourage*? The whispers under masks are easily imagined by those who have marked the conversations which

float about *salons* when the faces of the speakers are bare. But the very best commentary on the *sauteries* to which the ceremonial festivities of old France have been reduced is the special and appropriate literature they have called forth.

On *sautera*? Then why should the writer who is invited to jump not give an equally free and easy movement to his pen? He regulates his report by his company. Last night, he tells his readers, Madame Sexe gave a grand *tralala*. A *tralala* is a *sauterie* given by a princess of the *demi-monde*, to which all the lions of the day openly go, and at which the arrival of each fashionable *Camellia* is trumpeted with the state natural to a Montmorency. The papers say that Jeanne Antoine was in a cloud of blue tulle, and that Pepita wore the mantilla. Mdle. Coralie sent her excuses, having had a severe fall upon the ice in the Bois. Mdle. Blanche was in time for supper, and asked for *salade russe* twice. Finally, Madame Sexe "cut herself into four to do the honours of her house."

The chronicler, knowing his world well, can change his tone; but note how very slight the needful change is:—"Last night the second ball of the season took place at the Hôtel de Ville. The Chinese ambassadors, composed of six sons of the Celestial Empire, arrived about ten o'clock. The sight of the brilliant toilettes and the white shoulders appeared to make an agreeable impression on them; and, so far as one could judge, they seemed sharply alive to the eloquence of the flesh." But the chronicler, in this instance, is not so strong in his expression as persons who belong to the polite society of the time are habitually in speaking of ladies who are blessed in the flesh—as an elegant friend of mine expressed it, with "an agreeable abundance." A common description of a lady endowed with a certain *embonpoint* is, "elle a de la viande!"

M. Adrien Marx has recently revelled in the details of a house of confusion in the Quartier St. Honoré, where the *soirée* of a certain lady inhabiting the third story took place on the evening when the first floor, most respectable and important official people, were receiving. The guests of the third and first floors got into an inextricable confusion; on which the practised writer of social scenes embroidered with considerable effect and a most cheerful freedom. But in the course of the lively writer's narrative, in which the thirty figures of the great world's *cotillon* are touched upon, he carries the reader away to Bellevue—a sad, poor quarter, in which he hoped to find a well-known philosophic rag-picker. In the process of searching for the *chiffonnier*, M. Marx blundered into a garret, where he found a poor wretch stooping wearily over a table covered with muslins and ribbons of many colours. Near him was a half-clad woman, coughing her heart out, and holding in her meagre arms the shadow of a child. She was stirring a ragout upon a stove. This family lived by making *cotillon* accessories. And M. Marx went out of the noisome garret, he says, thinking of the misery and dirt whence the bows and butterflies proceed to the shows of Susse and Giroux, to reach the hands of the laughing dancers. But before he left (of this character is literary embroidery by the banks of the Seine just now), he tells us, he noticed some little balloons spangled with gold among the poor man's wares. The man explained, with the proud air of an inventor, that the toy was a new and ingenious *cotillon* accessory. The lady carries it, and suddenly casts it to the ground before a row of gentlemen. A scramble for it ensues, and he who seizes it dances with the lady. The ball, being highly polished, slips from hand to hand; in proof of which the lean old woman was commanded by her husband to cast it to him and M. Marx. "We scrambled," M. Marx observes, "for a good quarter of an hour. Just when I was about to seize the bladder, he pushed me, and my fingers glided off its polished surface. But I conquered at last." And then, in his quality as winner, M. Marx, on the invitation of the workman, danced with his blue-lipped Marianne, while he hummed a *guignette* air, and the shadow of a child cried in a corner. And now, when the writer dances the *cotillon* under twinkling and sparkling lustres, he

thinks of the starvelings of Belleville from whose hands the accessories proceed. He has other memories, and one of these is produced, as helping to paint the living manners of his time:—

"The proof by the glass is one of the *cotillon* figures that has a particular place in my memory. You shall understand why. Three chairs are placed in a row. A lady sits on the central chair, with a cavalier on each side, and in her hand a goblet of champagne. The gentleman to whom she offers the wine does not dance with her; but he has the grape to drown his grief. Many revelations are provoked, many vengeance are brought about, many jealousies are unmasked by this apparently sleepy game. I was once one of the trio in this figure, which was, no doubt, invented by somebody interested in Mott's firm. The lady—a married woman, whom I should have held to be devoted to God, confession and the confessional—was on the point of handing the goblet to me, to my great disappointment—when my colleague, a handsome fellow, whom she had not noticed once through the evening, whispered to her:—"Thou wilt give the goblet to me; I am thirsty." She startled, trembled from head to foot; her gloved hand convulsively grasped the stem of the glass. She handed it to him, rose to waltz with me; but she had not made half-a-dozen steps before she fainted, murmuring these words, which I alone caught, 'My lover loves me no more!'"

If the literature of the ball-rooms of the Second Empire were collected from the hundreds of happily ephemeral publications through which it has been scattered, it would afford material for the future historian, which the living generation, lightly burdened as it is with hearts, would assuredly look upon, at least for the space of a *cotillon* figure, with sadness—mayhap with a spasm of regret. B. J.

OUR WEEKLY GOSSIP.

The Queen has appointed a Commission—consisting of Lord Romilly, Earl Stanhope, the Marquis of Salisbury, the Earl of Airlie, Lord Edward Fitzmaurice, Sir W. S. Maxwell, Dr. C. Russell, Dr. Dasein and Mr. T. Duffus Hardy—to report on the historical papers which are known to exist in our private collections. Many of these papers are of great importance, and the owners of them would, probably, be willing to allow them to be copied for public use.

We place this hint at the service of Lord Romilly.—"The Master of the Rolls has done such good service in publishing books illustrative of the history and laws of this country, that I venture to suggest that he would do a still greater service if he would print translations of some of the old Danish law-books. When we consider the great number of Danes and Northmen from Norway who came and settled in this land in olden days, and that some of our kings were Danes, we may be sure that our Danish and Norse forefathers must have left no faint traces of their minds on our laws and institutions. The body of laws, called the Laws of Edward the Confessor, contained, amongst others, certain laws from the Dane-lage, or laws of the Danish district of England. I would suggest the publishing of English versions of 'Judeke Lowbog, corrigert efter det Exemplar, som anno 1590, Kjöbenhaffin, 1642-43' and 'Resen, Christians II. geistlige oc verdelige Danske Lov Böger, Kjöbenhavn, 1684.' Translations of these works would be very useful to the writer of English history (during the Danish occupation) for comparison with the Laws of Edward the Confessor.

"E. BARROW SUTCLIFFE."

In the fifth edition of 'Her Majesty's Tower' we notice a change of text on the very first page, which seems meant as answer to a query put to the author in more than one quarter. The work now opens thus: "Half a mile below London Bridge, on ground which was once a bluff, commanding the Thames from St. Saviour's Creek to St. Olave's Wharf, stands the group of buildings known in our common speech as the Tower of London, in official phrase as Her Majesty's Tower." The words in Italics are added in the new edition.

A few poems, in the Record Office, on Henry the Eighth's time, with five of those odd short

mystical prophecies in which our ancestors occasionally indulged, are to find a place in the second part of Mr. Furnival's 'Ballads on the Condition of England in Henry the Eighth's Time,' for the Ballad Society.

A very curious and interesting dialogue on the condition of England in Henry the Eighth's time has lately been unearthed in the Record Office by Prof. Brewer. The treatise is from the pen of Starkey, one of Henry the Eighth's chaplains, and purports to report the arguments and opinions of Cardinal Pole and Lupset—both personal friends of Starkey—on the evils of the time; Lupset taking the Tory side, and defending the abuses which Pole says have prevented his taking part in political life. All the old grievances of sheep turning out men, of the raising of rents, the turning out of small farmers, the excessive waste in rich men's houses, the need of education, &c., are discussed; and, as a picture of the times, Prof. Brewer puts this dialogue above Sir Thomas More's 'Utopia' in value. It will probably be printed by the Early English Text Society in its condition of Tudor-England Series, or by the Camden Society. One fresh complaint we noticed in hastily turning over the pages of the dialogue, that gold had then lately been largely introduced into the ornamentation of houses.

For the Roxburghe Library, Mr. Hazlitt has in the press a volume of curious tracts on the Stage and Players of the Elizabethan and Jacobite times. Nearly the same subject has been lately treated by Dr. Ingley in a privately printed tract, 'Was Thomas Lodge an actor? An Exposition touching the Social Status of the Playwright in the Time of Queen Elizabeth.'

A manuscript of Tyndale's translation of Erasmus's 'Enchiridion Militis Christiani' has lately been found, but it has not yet been compared with Wynkyn de Worde's edition of 1533, or 'The Hand-some Weapon of a Christian Knight, in Englyshe,' which Lowndes states "is said to have been translated by Will. Tindal."

Victor Hugo's story, 'L'Homme qui Rit,' announced for *Once a Week*, under the title of 'By Order of the King,' is not to appear in that periodical, but in the *Gentleman's Magazine*. The opening chapters will be published in May.

With microscope and blowpipe, Mr. Sorby is developing a new method for the examination of minerals. He fuses a small portion (a bead) of the substance to be examined in borax, adds various re-agents according to circumstances, keeps the bead at a dull red heat for a short time, when crystals appear characteristic of the substance, and in some instances singularly beautiful in form. The whole process can be seen and the crystals identified under the microscope.

Mr. Herbert Spencer, supposing that many are unaware (as he was himself) that there is an author whose name, when written in brief, differs from his own only by an additional initial, requests us to state that he is not the "W. H. Spencer, Author," included in the list of bankrupts published in last Friday's *Gazette*.

Prof. Tischendorf's English New Testament, which forms the one thousandth volume of the Tauchnitz Series, has met with the success which was anticipated. A critical notice of it appeared in our number of February 20th, and we observe in the copy of a new edition now lying before us, that Prof. Tischendorf has taken notice of, and corrected some things which we have pointed out. The Introduction also has been remoulded, so as to make it more attractive to English readers.

The Secretary of the Early English Text Society writes:—"Mr. Collier appears to have entirely misunderstood the passage in the Report of the Early English Text Society to which he refers. Nothing could be farther from the wish of the Committee than to deprive him of the merit of first publishing the assertion that 'The Testament of Love' was not written by Chaucer; at the same time, as Sir Harris Nicolas and Mr. R. Bell had hesitated about the treatise, and as others had arrived at the same conclusion as Mr. Collier previous to his publication in August, 1867,

it seemed only fair to them to add to his name the expression 'prior critics.'

HENRY B. WHEATLEY."

A Parliamentary return issued this week states that the books printed in the United Kingdom, and exported during the year 1858, weighed 27,385 cwt., and were valued at 390,584l. Last year the weight was 61,408 cwt., and the value 684,243l. The value of those sent to the United States was 184,670l., to Australia 148,413l., and to Egypt 70,127l., which is 20,000l. more than ten years before. There was also a great increase in the value of the exports to British North America.

A new guide to Kenilworth Castle, giving a full account of the excavations lately made by Lord Clarendon's directions, is being compiled by the Rev. E. H. Knowles, who, with Lord Clarendon's agent, has superintended the work. The fosse which Queen Elizabeth crossed on a bridge to enter the castle, but which had become filled up, has been traced and cleared.

Many men have wondered how those astonishing ecclesiastical names for Salisbury and York—*Sarum* and *Eborum*—ever got into the English language. May not the process have been this? Bishops, &c. wishing to shorten *Sarisburyensis* and *Eboracensis*, wrote *Sar* and *Ebor*, each with a curl of contraction somewhat like that for *um* of the genitive plural. Thus Wolsey signed "T. Carls Ebor." Subsequent writers then mistook this contraction for "isuriensis" and "acensis" as that for *um*, and extended the words, *Sar* with a curl, and *Ebor* with another, as *Sarum* and *Eborum*. Old creations, but though misbegotten, they are handier than their long-tailed parents; and so we have used them.

The remarkable success that has attended the Italian Industrial Schools, of which two are already self-supporting, has induced the promoters of those establishments to open a similar institution in Bayswater, conducted on precisely the same system as that so advantageously adopted in the Italian Schools for the benefit of the humbler classes in England. The school in the Moscow Road, Bayswater, possesses every useful appliance to aid pupils in the acquisition of the several branches of industrial knowledge and various trades, an acquaintance with which, while fitting them for their respective vocations in after-life, will prove a source of income to the establishment, rendering it ultimately self-supporting. Some creditable specimens of typography have been issued from the Printing Press at Bayswater.

The prospect of a ship canal across the American Isthmus appears to be growing clearer, for the treaty which has been negotiated between the Colombian and the United States Governments, concedes to the latter the right to construct a canal to connect the two oceans within any part of the territory of the former. The work is to be commenced within five years, and finished within fifteen years of the ratification of the treaty. With the right the Colombian Government cede six miles of land on each side, the whole length of the canal, and the United States are to have the control for 100 years, the term proposed for the charter, and Congress will have the power to fix the tolls. The total cost is estimated at one hundred million dollars; and we are informed that in time of peace the canal will be open to the vessels of all nations. Considering how greatly it will shorten the voyage to China, Australia and all the ports on the western coast of America, a very abundant traffic may be looked for. A company in New York have offered to make the canal for the Government, in case the authorities at Washington decline to undertake it.

In 1867 the Government of Bengal appointed a meteorological reporter to make reports on the phenomena of weather, similar to those published in the Punjab and North-western Provinces, and to carry on a system of storm-warnings for the protection of the port of Calcutta, which had been duly sanctioned. The observers, from whom he derives his information, are generally assistants in the telegraph department, stationed at different places round the Bay of Bengal, and some other localities in communication with Calcutta. They note the barometrical pressure, the humidity of the air, the

direction and force of the wind and rainfall; and these particulars they flash twice a day—at 9.30 A.M. and 4 P.M.—to the head office in Calcutta, which is attached to the office of the Surveyor General of India. Similar reports are transmitted by the observatory at Madras; the daily registers of the Calcutta Observatory are consulted; and from all these a tabular report is drawn up and sent, after careful examination, to the Master Attendant of the port, and to the newspapers. In critical states of the weather additional pains are taken to communicate the information more frequently. This system is a good one; and we were prepared to hear that it works well, and that the reporter was thereby enabled to give to the shipping in the port a fore-warning of some hours of the approach of the violent cyclone of November last. May we not hope that from this comparatively small beginning, a system of storm-warnings may be developed, which shall embrace the whole range of coast from Japan to the Red Sea? The Committee, under whom the reporter works (for there is a Meteorological Committee in Calcutta as well as in London), express themselves as fully alive to the importance of a knowledge of the normal laws of local meteorology, in order to derive full value from the telegrams, but they find this knowledge nowhere available. They have been able to collect a few scattered records, but with the exception of these, as they state, the meteorology of Bengal and its coasts remains but little known; and no trustworthy data can be looked for until continuous and careful observations shall have been made during a course of years. They are working to this end by preserving all the reports which they receive, and embodying them in a systematic summary. They are also taking pains to insure accuracy on the part of the observers; and have given notice that all instruments issued in future will first be tested in the head office at Calcutta. Taken in connexion with the grand system of meteorological observations now so actively carried on over a large part of India, this system of storm warnings cannot fail to be attended by the happiest results. Already its records may be consulted with advantage, as set forth, with tables, in the Report just published for 1867-68.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION is OPEN daily, from 10 till 6.—Admission, 1s.; Catalogue, 6d. Gas at dusk. GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 120, Pall Mall.—The SIXTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

FOURTH ANNUAL EXHIBITION OF OIL PAINTINGS of the BRITISH and FOREIGN SCHOOLS, is NOW OPEN, at T. M'LEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.—Admission, including Catalogues, 1s.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Rosa Bonheur, Birker Foster, C. Stanfield, R.A., George Barrett, E. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, T. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherwin, De Wint, Dobson, A.R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters, ON VIEW, from Ten till Four, at JOHN J. WIGGELL'S Fine-Art Gallery, 45, Maddox Street, Bond Street, W.

The LAWRENCE GALLERY, 108, New Bond Street, W.—The Collected Paintings, Water-Colour Drawings, Sketches, &c., of the late George H. Thomas, kindly lent by Her Majesty the Queen, H.R.H. the Prince of Wales, and others, is NOW OPEN, from Ten till Six.—Admission, 1s.

HOLMAN HUNT'S GREAT PICTURE, 'The Finding of the Saviour in the Temple,' about to be finally withdrawn from Public Exhibition, is NOW ON VIEW, for a limited period, at the Gallery of E. GAMMART & CO., No. 1, King Street, St. James's.—Admission, 1s. Hours, Ten to Five.

SINAI, EGYPT, THE ALPS.—AN EXHIBITION OF DRAWINGS AND PAINTINGS, by EDWARD WALTON, Pall Mall Gallery, 45, Pall Mall (W. M. Thompson's), from Ten till Six.—Admission (including Catalogue), 1s.

PROF. PEPPER'S LECTURE on the GREAT LIGHTNING INDUCTION, with Experiments on the grandest scale, as given before their Royal Highnesses the Princesses Louisa and Beatrice.—Musical, Pictorial and Spectral Entertainment, by George Buchland, Esq., entitled 'Robin Hood.'—Fisher's remarkable 'Astronometric,' Woodbury's Photo-Relief Process, and Doré's Pictures of 'Elaine,' in new Lecture by J. L. King, Esq.—One Shilling.—ROYAL POLYTECHNIC.

SCIENCE

SOCIETIES.

GEOLOGICAL.—March 24.—Sir P. de M. Grey Egerton, Bart., M.P., President, in the chair.—The Rev. S. Norwood was elected a Fellow.—The

following communications were read:—'On the Cretaceous Strata of England and the North of France, compared with those of the West, South-West and South of France and the North of Africa,' by Prof. Henri Coquand, of Marseilles, communicated by J. W. Flower, Esq.—'On the Structure and Affinities of Sigillaria and allied Genera,' by W. Carruthers, Esq.

ARCHAEOLOGICAL INSTITUTE.—April 2.—Sir S. Scott, Bart., in the chair.—The Chairman spoke of the great loss the Institute had sustained by the death of Sir John Boileau.—A paper, by Mr. Davies, 'On the Horn of Ulphus,' was read. The traditional story attached to this object was examined, together with the history of the person by whose gift it had accrued to the Cathedral of York, and the style of ornament with which it was decorated. Dr. Rock and Mr. Soden Smith made remarks upon the ornamentation of the horn, both agreeing that it had many Oriental characteristics, and was not Scandinavian in type or character.—Mr. Fortnum read some notes upon a collection of twenty-five finger-rings of the early Christian period, which he exhibited. He distributed them into six classes, according to peculiarities of form or manufacture which he described. Of the rings shown six were of gold, one of them being Byzantine, and one other possibly Pagan; of iron there were two, one being from Egypt. Sixteen others were of bronze, and one of jasper. All these had Christian emblems. Rings with Pagan subjects of the same period were frequently found of massive gold and silver, occasionally weighing two or three ounces. Mr. Fortnum described all the more remarkable emblems figured on the rings. Dr. Rock, the Rev. J. L. Warner, and others, discussed some of the points involved in the consideration of those emblems.—The Rev. J. L. Warner gave an account of the discovery of some Saxon remains (which he exhibited) in an old gravel-pit near Fakenham, Norfolk. When first found they were supposed by the country folk to be the result of a murder which was said to have been committed there about fifty years ago.—Mr. S. Smith drew attention to a sketch and section of a fine encampment, probably of the British period, near Bristol, which is now in progress of destruction by the Leigh Woods Building Company. The camp is known by the name of the "Bower Walls." Its destruction—simply for the sake of the building materials it supplied—was strongly deprecated, and a protest against it was passed.—The Dean of Westminster sent for exhibition a poetical pamphlet, printed by Pynson, and four playing cards, which had been found stuffed as padding into the binding of a 'Kitchener's Account' of the Abbey for the year 1520. The binding was only of parchment—portions of other and earlier works—on part of which was the legend of St. Katherine. In tracing this the pamphlet was found. It is entitled 'The Gardyners passetaunce Touchyng the outrage of Fraunce.' It is a small quarto, consisting of six leaves, and is incomplete.—Besides the rings, Mr. Fortnum exhibited an early Christian lamp of bronze, of elegant design; also two fibule, and a martyr's tooth.—Mr. A. Trollope sent photographs of an early British (?) urn, found at Heighington, near Lincoln.

LINNEAN.—April 1.—G. Benthams, Esq., President, in the chair.—D. J. French, Esq., was elected a Fellow.—The following paper was read: 'On the Genus *Boswellia*, with Descriptions and Figures of Three New Species,' by George Birdwood, M.D. Ed.; communicated by Mr. D. Hanbury. The paper cited the notices of Frankincense from the earliest times, and conclusively proved that it was held by the Jews, the Greeks and Romans, and in later times by the Arabs, to be produced in Arabia, and in the country of the Somalis about Cape Gardafui. But on Colebrooke discovering that the *Boswellia serrata* of India yielded a gum-resinous exudation, like frankincense, the opinion was at once hastily adopted that India was the frankincense country; and the statement appears in all the popular encyclopedias and text-books, notwithstanding that Carter proved in 1847 that a frankincense tree was indigenous to Arabia, and Cruttenden, Kempthorne and

Vaughan, in 1843-44, that one or more others also grew in the Somali country, and yielded the bulk of the frankincense of commerce. These trees were for the first time figured and described botanically in the present paper, and named *Boswellia Carterii* (Mohr-Madow of the Somalis), *Boswellia Bhandajiana* (Mohr Add of the Somalis), and *Boswellia Frereana* (the Yegaar of the Somalis).

ENTOMOLOGICAL.—April 5.—Mr. H. W. Bates, President, in the chair.—Mr. Pascoe exhibited some interesting forms of Coleoptera, including a new genus of Diaperinae—species of Apion, Attelabus and Ellescus from Australia—and several undescribed Curculionide from Macassar, Batchian, Cape York, South Africa, Para, &c.—Prof. Westwood exhibited a specimen of *Panorpa nematogaster*, a native of Java, from the Hope Museum at Oxford; and *Blatta melanocephala*, which committed great injury in orchid-houses by eating the buds and young shoots of the orchids.—Mr. Bond exhibited *Sciaphila communana* (Herrich-Schäffer), a moth new to this country, captured at Wicken Fen, Cambridgeshire; and preserved specimens of the larva of *Myelophila cribrella*.—Mr. H. Druce exhibited two males of a remarkable Butterfly from Old Calabar, the *Papilio zalmoxis* of Hewitson.—Mr. F. Smith exhibited several species of Bombus, with their respective parasitic species of Apathus; and made some observations on the variation in colour of the parasites corresponding with the variation in colour of the species of Humble Bee.—The following papers were read: 'Descriptions of New Species of Diurnal Lepidoptera,' by Mr. W. C. Hewitson.—'Notes on Eastern Butterflies,' by Mr. R. Wallace.—'Descriptions of New Species of Phytophaga belonging to the families Cassididae and Hispidæ,' by Mr. J. S. Baly,—and 'Monograph of the British Species of Homalota,' by Dr. D. Sharp.

CHEMICAL.—March 18.—Dr. Warren De La Rue, President, in the chair.—The following papers were read:—'On the Determination of Carbon in Cast Iron,' by Mr. A. Elliott,—'On the Butylic Compounds derived from Alcohol by Fermentation,' by Messrs. E. T. Chapman and M. H. Smith,—and 'On a Certain Reaction of Quinine,' by Prof. G. G. Stokes.

INSTITUTION OF CIVIL ENGINEERS.—April 6.—Mr. C. H. Gregory, President, in the chair.—Ten candidates were elected, including one Member, viz., Mr. W. Adams; and nine Associates, viz., Messrs. W. F. Badgley, A. Carpmel, W. Hackney, F. H. Hambleton, T. C. Hamblin, C. B. Knorpp, W. F. Lawrence, Lieut. R. A. Sargeant, and G. F. Verdon. The Council had recently admitted as Students of the Institution, Messrs. H. Carter, W. A. Dawson and J. H. R. King.

ROYAL INSTITUTION.—April 5.—Sir H. Holland, Bart., President, in the chair.—C. Chapman, Esq., Mrs. Cunliffe, W. Graham, A. Hamilton and H. Stone, Esqs. were elected Members.

SOCIETY OF ARTS.—March 31.—The Rev. W. Rogers, Member of Council, in the chair.—The paper read was, 'On Technical Education as applied to Female Schools,' by Mr. E. A. Davidson.

MEETINGS FOR THE ENSUING WEEK.

- MON. Society of Arts, 8.—'Applied Mechanics in relation to Art and Science,' Mr. Anderson. (Cantor Lecture).
— Geographical, 8.—'A Pandit's Journey to Gold-Pie de Tibet,' Capt. Montgomerie: 'Transit of Tea from Northwest India to East Turkestan,' Mr. Forsyth.
TUES. Royal Institution, 8.—'Stellar Astronomy,' Prof. Grant.
— Engineers, 8.—'Standards of Comparison for Testing Gas,' Mr. Kirkham.
— Ethnological, 8.—'Opening Address,' Prof. Huxley; 'Indian Tribes, United States,' Mr. Lockmore; 'Aztec Tribes,' Dr. Bell.
WED. Archaeological, 8.—'Babylonian Sculptures,' Mr. Levis; 'The Sarcophagi,' Mr. Cumming.
— Microscopical, 8.—'Protoplasm and Living Matter,' Dr. Beale; 'Protoplas of Blowfly,' Mr. Suffolk.
— Society of Arts, 8.—'Spain,' Mr. Underwood.
— Geological, 8.—'Brendon-Hills Spatheose Iron-ore,' Mr. Morgan; 'Broads of Norfolk,' Mr. Grantham; 'Intrigalical Erosion, Norwich,' Messrs. Wood and Harmer; 'Lignite Mines, Podernuovo,' Mr. Beor; 'Salt-Mines, St. Domingo,' Dr. Ruechhaug.
THURS. Royal Institution, 8.—'Light,' Prof. Tyndall.
— Linnean, 8.
— Royal, 8.
— Antiquaries, 8.
FRI. Royal Institution, 8.—'Cryptogamic Forests of Coal Period,' Mr. Carruthers.
— Philologists, 8.
SAT. Royal Institution, 8.—'Land Surfaces,' Mr. Geikie.

FINE ARTS

THE FRENCH GALLERY.

THE present is a more interesting Exhibition than has been seen in this Gallery for several years past. There are no very striking pictures, but the general level is good. This being the case, it will be convenient to take the paintings in the order of the Catalogue, grouping each artist's works. There is clever treatment of drapery in M. T. Caraud's scenes from *The Marriage of Figaro* (Nos. 10 and 33); the expressions are stagey, but this is a less marked defect in pictures which represent incidents in a drama than it would be were the subjects natural. We cannot understand the pleasure of some painters in thus depicting the second-hand and almost invariably commonplace inventions of other men. Of the many thousands of designs from Shakespeare, how few are worth looking at! How much better might the authors have done had they invented for themselves!—*The Pet Parrot* (11), by M. L. Goupil, is a deftly-wrought and striking sketch of a lady, in a black-and-yellow medieval dress, playing with a parrot as it is perched on her shoulder, while she walks rapidly. This picture is full of motion.—M. E. Frère has a pleasant example here. This is *Reading made Easy* (14)—a child studying a volume that lies on the seat of a chair. Here the sober and simple character, the pathetic homeliness of expression and attitude in the single little figure, leave nothing to be desired. It is true that M. Frère's range in Art is brief, and his style limited; but it is also true that he is a complete craftsman, that his chiaroscuro is good, his light and shade well managed, and his colouring satisfactory. There are technical qualities to be added to his truthful feeling for Nature in design and never-failing sentiment.—A painter whose work is more solid and less limited in scope than that of M. Frère is M. Duverger, who often achieves a triumph. Above the average of his pictures in value is *The Empty Cradle* (15)—a young matron lamenting her lost infant; her mother stands behind, not weeping but sympathetic; a boy hastily enters the room, which is in a cottage. These elements of a subject are simple; and there was some danger that they might lead a commonplace designer into mere conventionality—that hateful thing in a pathetic subject—or let him sink to vulgarity. But M. Duverger is no common designer; hence his crying woman, homely and simple as her figure is, is dignified by grief; and the quaint, hard-featured old woman is not without a rude sort of grandeur of look. The picture is broad, well-lighted, and rich in colour within its scope. *Spinning* (26)—a seated girl drawing thread from a reel—is rather harder than common with the painter. *Led Astray* (67) shows a boy brought home from a masquerade, to which he has been inveigled. It is morning. The father, a French workman, has been sitting at breakfast, and rises angrily with a whip to chastise the culprit; the mother intervenes. This is commonplace, but the design is not commonplace. The picture also has technical qualities that deserve study.—M. A. Schreyer has a great reputation as a painter of horses in action and as a good composer, also for dealing well with rich colour. The observer may see him at his best in *The Halt on the Road, Wallachia*, (16)—a heavy wain, with a numerous team crowding together upon a swamped road, the pools and long water-filled ruts of which gleam in evening light: notice the rich colouring, solid workmanship, and freedom of painting here; above all, study the diverse characters of the animals. *Travelling in Wallachia* (27) shows a gentleman in a rough, almost Roman-looking chariot, drawn through water and over a "killing" track-way by a team of the strangest beasts that were ever put in harness. They are wild, unkempt, and full of characteristic differences, and rush rather than gallop on the way.

Mr. G. Brion has a very masterly, rather heavily painted and somewhat incomplete picture, styled *Family Worship, Alsace*, (19). The scene is the interior of one of the better sort of peasants' or tradesmen's houses in this little-known province. The grandfather reads the Bible to his descendants

and servants. Behind him, making capital colour with his dress, and in itself capably painted, rises a tall, white earthenware stove. There is great variety in the expressions and attitudes of the listeners. The happy management of large masses of black in the dresses is noteworthy here; yet this difficult colour is heavy in parts.—*Fishing-Boats under Weigh* (32), by Mr. T. Weber, is a capital piece of French marine painting.—If M. Glaise's picture, *The Death of John the Baptist* (43), had dealt less directly with the horror of a decapitation, its rather commonplace incidents and expressions would not escape notice so readily as they do now. Still, the group of the man who bears the head to the woman with the charger, and those who are related to him in action here, is well considered. It is not easy to avoid commending the action of the man who wipes up the blood before the door of the dungeon whence the saint came. The handling throughout is crude and hard.—*The Bone of Contention* (47)—two dogs wrangling in a kitchen—has many fine and striking elements. These are in its tone, colour and chiaroscuro; the effect of power in these matters is such that the eye cannot avoid the painting wherever it is visible in the room.

One of the most telling pictures here is M. Alma-Tadema's *School for Vengeance—Education of the Children of Clotilda* (54), showing how Clotilda brought up her sons to revenge the murder of her father. M. Alma-Tadema is famous as an archaeologist; this work will enhance his fame. It is less satisfactory than usual to us as a picture, although the dull, slow, snake-like look of the mother is admirable, as she sits on a sort of throne in the shady side of a quasi-Roman atrium, in the open garth of which the elder boy stands, taking aim with his toy-like weapon, a short Frankish axe, at a mark which is set before him. Burying the weapon deep into the tough wood of the target, he has done well with the last cast. Heavy-limbed and clumsy in form as he is, he seems fitted to execute that wild justice which never fails to follow men and nations that, on any pretence, ravage their fellows. His younger brother acts as a sort of admiring page, but is a mere child, and stands with another axe for the marksman in his hands. On these three figures the observer's attention rests; but those of the priests, who look ill at ease, and the richly-robed, well-fed prelate, who takes the proceeding snavely, are worthy of study: see the tall barbarian courtiers, who, ridiculous in their pseudo-classic costumes, stand behind: notice the humour of thus introducing them—the minute details of costume, arms and architecture throughout; also the powerful but opaque colouring of many parts, and the too obvious lack of brilliancy in the picture. This last defect is so far unfortunate that a work in a much lower key would, if more luminous, be far more effective and truer to nature than this very interesting painting.

Another French master, J. L. Gerôme, is represented here by *Le Marchand des Tapis* (72)—an Eastern rug-seller crying his wares in a bazaar—a work which lacks light and brilliant colour, but has much of the careful finish and character of the famous artist's ordinary productions.—Two pictures by M. Meissonier will interest all his admirers. These are a version of the well-known portrait of *Napoleon I.* (75), on his white horse, belonging to the Queen; and *Les Bons Amis* (76), which was painted in 1857, and therefore represents less of that extraordinary elaboration and relief than appear in later paintings by this artist. Several comrades are seated at table conversing, with diverse attitudes and expressions. This production is broader and softer than others we have seen of late from M. Meissonier's hands. Some parts of the background are finely lighted and very true in colouring.—Though not less elaborated than the portrait of the Emperor by the last, M. F. Willems's *Rival Pets* (81)—a lady carrying a lap-dog, and watched by a jealous hound—is less a work of art than that noteworthy picture. According to the wont of M. Willems, the expressions of the lady and her favourites are very true, and the story is well told; but the workmanship is hard, and the satin of her dress almost glassy in its texture.—*Shipwreck at the Entrance of the Treport* (86), by M. Th. Weber, is a capital sea-

piece; the water being full of colour and motion. A small vessel is wrecked outside the pier; one of the crew comes to land by clinging to a rope which is stretched from the rigging to the pier. Although there is abundance of action in the figures of those who aid the escaping man, we wish the rescuers had been more numerous than they are.—Mad. H. Browne sends a masculine painting of a young man's head and shoulders in a cowl and gown, styled *A Seminarist* (87).—*Recovering* (91), by M. De Jonghe, is more solid and interesting as a work of art than his more rapidly-wrought pictures. The signs of study it exhibits are noteworthy. See particularly the arranging of a large proportion of bright yellow in the curtain of the bed upon which a convalescent lady reclines, the white of her linen and the mass of black in the robes of a dame who, seated at the couch-side, converses with her.—*Faust's First Sight of Margaret* (98), by M. G. Keller, is less hard than common with him; it is the best of his works to our knowledge.—*Waiting* (112), by M. J. Israëls, is intensely rich and sober. *Watteau* (118), seated, sketching, on a low garden-wall, by M. F. Heilbuth, though very flimsy, is cleverly wrought: note the dextrously-painted creepers on the wall below the painter's feet.—There is much dramatic force in M. G. Clairin's *Wreckers' Wives* (138) luring waifs on the shore of a stormy sea beneath a dark sky. The figures are as effective as the landscape. *The Wreckers* (189), by the same—men lurking behind ridges of sand upon a shore—is inferior to the companion, but not without merit.—*Calm Weather* (143), by M. P. J. Clays, is an effective marine picture.—*Interior of a Café at Cairo* (160), by M. W. Teshas, is very finely and truly painted—rich in sober lighting, and noteworthy for solidity. The high white walls of the place, the brown roof, the deeply-tinted floor and sparse figures, are elements which deserve attention.—A little further on we have a cleverly-made repetition of M. Cabanel's *Birth of Venus* (184), the original of which attracted attention at the *salon* in Paris last year. It is certainly ably painted, but meretricious in the proper, as well as the ordinary sense of that term.—Among other noteworthy pictures are *The Lovers' Quarrel* (170), by M. C. Bisschop; and No. 209, *Haymaking*, by M. J. Breton. Some pleasing landscapes deserve attention, besides those which are above named: see the *Forest of Fontainebleau* (169), by M. Diaz; the works of M. Lambinet, especially *On the Loire* (142); *Landscape* (161), by M. J. B. Corot; *Watering Cattle* (162), by M. T. Rousseau; and *A Sedgy Stream* (195), by M. C. Troyon, the great and lately-deceased landscape-artist. As they are, these examples of these famous painters' powers are acceptable; but we have seen worthier specimens.

SOCIETY OF BRITISH ARTISTS.

THERE is little in the Exhibition of this Society to attract the student. *Low Tide on the Yorkshire Coast* (No. 10), by Mr. J. W. M. McIntyre, shows a good sky, with well-modelled clouds and light aptly diffused; but the landscape is painty, and lacks brilliancy as well as colour.—Several pictures by Mr. E. A. Pettitt, representing mountain scenery and snow effects, are creditable beyond the common here. Of these, *The Pass of the Tête Noire* (53) is the best, as showing with vigour the grand pass, its gallery that is pierced through the rock, and, above, the many peaks that are half-wrapped in clouds and covered by snow. Here, as in No. 117, *Aiguille de Dru—the First Snow*, appears a fine sense of vastness in Nature. The effect of the latter work, with its wealth of rosy colour and direct or reflected light on snow, is capably rendered.—*The First Time of Asking* (65), by Mr. W. Hensley,—two rustic lovers seated in church during the publication of their "banns"—has, with "commonness" of conception and crudity of painting, some laudable rendering of character in the bumpkin bridegroom's face.—*Near Waterloo* (77), by Mr. H. Hubard, though heavily treated in texture, has a sky of rich, warm tone and much breadth of effect.—Mr. T. Roberts has done better than before with Richard the Third sleeping on *The Night before Bosworth* (78). The King dreams uneasily, lying upon that old bed-

stead which was alleged to have been so occupied by him. His face is expressive, though it might have been more nobly so; his attitude is apt. The general effect of the picture is broad and good. This is the case notwithstanding a slight theatrical taint it exhibits.—Of three pictures by Mr. P. R. Morris, the best in all respects is that which pretends least—*The Wreath* (94)—a little damsel looking at the reflexion of her own face in a polished corselet. Although essentially commonplace, there is no vulgarity here. It is pleasing to be able to say this of any work where what is ordinary commonly descends to vulgarity.—*The Chair-Menders* (140), by Mr. W. Bromley—a gipsy at work, his wife, a tinker, and a toy-woman—lacks a story that we can recognize; but the figures of the former two are capital in character. Satisfactory, also, is that of the tinker; but the toy-seller we cannot account for, either in respect of expression, action, attitude, or the drawing of her face and form. The coarse colour and heavy handling of this artist are less injurious here than usual.

We fear the facility of Mr. H. Moore will be fatal to him; his feeling for nature is undeniable, his knowledge of effect and sense of atmosphere and colour are great; but he lacks that refined taste which restrains so many able men from exhibiting pictures in crude states. *The Fern Harvest* (168) is in point; a waggon and its attendants on a waste taking fern for farm use; a hazy effect of light; also *Cast Ashore* (357), a ship dismasted and wrecked upon sands whence the sea has retreated. Three months' hard work upon either of these pictures would have made its fortune, and gone far to establish that of the artist, to say nothing of his honour. It is painful to see how frequently able men throw themselves away: these walls, largely covered as they are with pitiful displays of incompetence, are not void of the works of those who, had they been of braver faith, might have earned what they never can hope for now. At one stage of the career of every painter of ability it seems as if the old admonition "Time is, Time was, Time will be no more" becomes applicable. It is the too frequent occurrence of the last part of this ancient sentence that makes our annual visit to the gallery of this Society the most distressing portion of our work.

Mr. Hemy's *The Thames below Bridge* (191) shows with great felicity the smoky sunlight of London upon lines of wharves and banks, and tiers of craft at anchor in the stream. The sky is excellent. *River Scene at Catehau, near Lancaster* (224), by Mr. W. Linton, despite its excess of paint, is a work of great artistic merit. Mr. S. R. Percy's *Valley of the Lledr* (230) may be called a machine-made picture, the excellence of which accrues from the original power of the author; yet it is without art, although dealing with a lovely subject. Mr. Percy is one of those who have hackneyed North Wales; such men go where beauty is ready made, where it must appear as if art and pathos, without which landscape painting is not artistic, may be spared. The dexterity with which this painter deals with a subject is, in its way, almost marvellous; much more so is it that, with so much ability, he does not work heartily, but, so to say, studies from the teeth outwards. Of the same mechanical class, but more poetical, is Mr. A. Clint's *Harbour of Littlehampton* (231), for which a solemn effect of sunset in a cloudless firmament has been chosen.—Mr. W. H. Weatherhead's landscape (235), with much paint, is effective.—*A Spanish Girl* (399), a sort of Dulcinea, by Mr. W. M. Kay, is, besides considerable merit in respect of handling and painting, noteworthy for the humour of its ironical title.—*Students of the Collegio de Propaganda Fide at their Devotions* (504), by Mr. A. B. Donaldson, men kneeling before an altar, shows, in a heavy way, much picturesque power with colour and light. This artist is unjust to himself.—Mr. H. Darvall's *Pack-saddle Bridge, Dartmoor* (590), a wild stream and rude bridge, evinces much care in painting, lacks something in modelling solid forms, and has a bright sky.

Among the numerous water-colour drawings, we have, by dint of even deeper prying than with the oil pictures, remarked the following pleasant examples. No. 767, *A Timely Stitch*, a girl about to

repair her socks, by Mr. F. A. Roberts, has, with much solid modelling, many signs of unusually careful work, and a true and lively expression.—With a very different subject similar commendation may be given to the good qualities of Mr. J. Robinson's *Happy Thoughts* (814), a girl day-dreaming.—There is modest and careful workmanship, needing vigour however, in Mr. E. J. Varley's *Near Emsworth* (796).—Mr. F. J. Skill sends a well-lighted little drawing, styled *The Bay of Douarnenez* (821).—*Fishing Boats off Hastings* (859), by Mr. J. B. Sharpe, displays considerable power in dealing with light and sense of colour.—*A Sketch* (887), by Miss C. Montalba, is dashing, if not very sound.—No. 960, *The Gentleman*, a dog's head, by Mr. T. Earl, is well done.

FINE-ART GOSSIP.

The Society of Painters in Water Colours has elected Mr. G. G. Pinwell an Associate of the body. Another election will, we believe, take place this evening, Saturday.

The forthcoming Exhibition of the Society of Painters in Water Colours will comprise two Italian landscapes by Mr. Holman Hunt.

Mr. Holman Hunt's picture 'The Saviour in the Temple' may be seen for a few days at Mr. Gambart's Gallery in King Street, previous to its consignment for a while to the United States.

The Architectural Exhibition will open on the 5th of May next.

The death is announced of Mr. James Eckford Lauder, a popular Scottish artist, as having taken place at Edinburgh on the 29th ult. The painter was fifty-seven years of age.

The Working Men's College has been informed that the cost of erecting a good and fit building on the freehold ground in the rear of the present house, which is the property of the College, will be about 2,500*l.*, towards which 1,000*l.* is in hand. Prof. Maurice and his colleagues solicit, for the first time, public aid. Contributions may be sent through the London and County Bank, Oxford Street Branch. The Working Men's College will cease to be so if it receives public aid.

Messrs. Longmans will shortly publish an account of Albert Dürer and his works, by Mr. W. B. Scott, author of 'The History and Practice of the Fine and Ornamental Arts.' This book comprises a translation of the "diary" of Albert Dürer, notes on the man by the author, an account of his life, and essays on his works; also lists of his pictures, and other productions.

Messrs. Waterhouse and Scott, architects, were elected Honorary Members of the Imperial Academy of Fine Art, at Vienna, at the same time with Mr. Street, as noted by us last week.

Lovers of originality in Art will doubtless observe with pleasure in the approaching Exhibition of the Royal Academy two paintings by M. Alma-Tadema. One of them is styled 'The Pyrrhic Dance,' and represents Dorian warriors performing their war-dance in an arena before the notables of their country. They are, in the Greek mode, heavily armed with bronze helmets, shields, greaves, javelins, and breast-plates. The dust rises at the motion of their feet, half hiding their lower limbs; with vigorous gesticulations they, under the guidance of a tall-crested leader, salute the seated elders, wielding the ponderous shields and spears like toys, and bending in the rigid corselets as if they were of paper. Behind the soldiers rise huge columns of grey Macedonian marble, between which appears a crowd of spectators of diverse characters and costumes. The second picture is styled 'The Roman Amateur,' and has for its scene the atrium of such a person's mansion; its architrave is supported upon high, round, and heavy shafts of dark green porphyry, set thickly together. Within the colonnade has been placed a statue which the amateur, half-barbarous as he was, has had made of silver. He reclines upon a couch; a few friends have been invited to see the new sculpture; one of them, a hard-featured man, stands near the figure examining it, and scowls, resembling a big butcher, so true is the characterization. A less un-

refined Roman is nearer to us with his wife, a dame whose head-dress is only less barbarous than one of the monstrously big *chignons* which are worn by vulgar English ladies of our day. Her mouth is slightly open, whether in admiration for the metal of the statue or its art we cannot say. Two pictures by Mdlle. R. Bonheur will probably appear in the same gallery with the above; one of them is styled 'Sheep in the Highlands,' the other 'Sheep in the Pyrenees.'

By way of return to an Order of the House of Commons there have been published copies of correspondence between the Office of Works and the architect of the New National Gallery respecting his appointment. This issue shows a terrible waste of paper and printing. It would be hard, however, we suppose, suppression being open to suspicion, to do without the whole of the letters; yet if a trustworthy person had been employed to make an abstract of the correspondence, all that is interesting might have been conveyed upon a single page. By way of inclosure is a Report of the Trustees and Director of the National Gallery on the requirements of the building which is in view. All the publicly interesting matter of this correspondence is already known to our readers. The papers end with a letter, dated the 16th of November last, from Mr. A. Austin to Mr. E. M. Barry, written by direction of the First Commissioner of Works, calling the architect's attention to a pamphlet by Mr. Layard which has reference to the subject, and expressing the regret of the Board that a copy of this production was not procurable, regret which is qualified by knowledge that Mr. Wornum had lent Mr. Barry his copy of the work.

We cannot say that the news of the failure of an attempt to procure funds for the restitution of New Shoreham Church, Sussex, comes as an affliction to our minds. Knowing the noble elements of these buildings, knowing what in the name of "restoring" them has been done to equally beautiful structures, we obtain a gleam of comfort on learning that the sum of about 2,500*l.* has been returned to subscribers as insufficient to warrant a beginning of the process of making this church "as good as new." As to the cry that it will soon fall into utter ruin we believe there are two thoughts on that head, and are quite certain that all needful works of proper repair and conservation, apart from scraping and other "beautifying" processes, could be done at a cost which is considerably within the limits of 2,500*l.*

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—FRIDAY, April 16, Mendelssohn's *ELIJAH*.—Eleventh Subscription, and last Concert this season. Principal Vocalists: Mdlle. Carola, Miss Robertine Henderson, Madame Sainton-Dolby, Miss Julia Elton, Mr. Vernon Rigby, Mr. C. Henry, and Mr. Santley.—Tickets, 5*s.*, and Stalls, 10*s.* 6*d.* each, at No. 6, Exeter Hall, now ready.

ROYAL ITALIAN OPERA.—The first effect of the operatic combination is that no new singers are brought forward. The double company being already, we presume, found too large, it has been thought unnecessary to engage other artists. Nor are the singers heard in new characters. So that, although the opera has been changed every night since the beginning of the season, there has been as yet no novelty of any kind. The company of Her Majesty's Theatre has borne the heat and burden of the day. Mdlle. Tietjens has appeared in *Fidelio*, by far her best part. Her strong voice, conscientious adherence to the text, and dramatic earnestness, enable her to present Beethoven's heroine with real grandeur. The elegance of phrasing and finish of execution, which are all-important in Italian opera, count for nothing in 'Fidelio,' where the singer's fancies are but little considered, and where the composer's sole object has been to express feeling and passion in the most direct and forcible manner. Hence the success of the German lady in a character which is beyond the capability of most *prime donne*. Mdlle. Tietjens may have neglected to husband her natural powers, but in appraising her value we must not forget that we owe to her the only opportunities we have had in the past six or seven years of hearing the

master-piece of the lyric drama. The opera was thoroughly well performed. Mdlle. Sinico is the best *Marcellina* we have ever heard. During the first act the gaoler's daughter is even a more important personage than *Leonora*; for the highest part in all the concerted music is given to *Marcellina*. The value of so bright-voiced and competent a singer as Mdlle. Sinico cannot therefore be over-stated. Mr. Santley sings all Pizarro's music, including the fiercely impetuous vendetta air, superbly. The cruelly heavy orchestration of this air shows how little heed Beethoven gave to the average capability of the human voice. Fortunately, Mr. Santley's is beyond the average in resonance and power. It is hopeless, we suppose, to expect that a tenor *de première force* shall undertake the part of *Florestano*, the one solo being as thankless as it is trying, and we must perforce be content with a second-rate singer like Signor Bulterini, who will take the trouble to learn his notes. But, when we recollect that Mr. Santley some years ago did not hesitate to increase the efficiency of the cast of 'Fidelio' by taking up the utterly uninteresting character of the *Ministro*, who does not appear at all until the play has passed its climax, we cannot but marvel at the perverse and foolish conceit that afflicts the tenor mind. Mr. Lyall, however, seems to have escaped the malady, for he not only knows his music thoroughly, but plays the subordinate part of *Jacquino* as though he took an interest in it. Signor Foli's *Rocco* is a meritorious performance. The change in the *matériel* of the chorus, on which we remarked last week, was noticeable in the prisoners' apostrophe to the blessed light of day, the fine bright quality of the tenor voices ringing with peculiar poignancy in that long, melodious burst of passionate despair. The accompaniments were played, under the direction of Signor Arditi, in masterly fashion. But the conductor should resist the temptation, despite any amount of applause, of repeating the overture, especially when he chooses that called the 'Leonora,' the longest of the four. As for us, we should like this overture to be reserved for the concert-room. It was Beethoven's intention that the opera should be preceded by the prelude in E, and no musician can doubt that, although less elaborate as a composition than its predecessor, it is better adapted to the purpose.

The influence of a conductor over even the most efficient players was illustrated by the striking difference between the first two performances of the season. It is said that the managers are resolved that they will not be again at the mercy of any one musical director. Two conductors are therefore to hold the *bâton* in alternation. The plan has an advantage in permitting two operas to be rehearsed at the same time. But for the performances to be of equal merit, it is necessary that the conductors shall be of equal capacity. At Covent Garden this is not the case. Signor Arditi is one of the very best operatic conductors in Europe, whereas Signor Li Calsi—a good musician, as we know, as we hear, an excellent *répétiteur*,—seems to be quite deficient in the quick sympathy and nervous energy which are indispensable qualifications in a *chef d'orchestre*. The two performances which he has as yet conducted were both unsatisfactory: the first of these, 'Rigoletto,' was chiefly noticeable for Mr. Santley's fine singing. His lack of natural humour must always prevent him from being as spontaneous as Signor Ronconi in the scenes where the jester wears his motley, and must lessen *pro tanto* the prodigious effect of Rigoletto's sudden assumption of dignity when the voice of the outraged father speaks out of the fool's mouth. But on the other hand, the perfect manner in which every phrase is sung places Mr. Santley's impersonation, taken altogether, on a far higher level than that of his great rival. Mdlle. Vanzini may be attractive enough in subordinate characters, but even the part of *Gilda* is beyond her powers. Signor Mongini's powerful voice is valuable in many operas, but he entirely misses the debonair character of the music which Signor Verdi has with unusual perception of dramatic propriety put into the mouth of the thoughtless libertine. Signor Foli's voice tells particularly well in Sparsafuile's duet with Rigoletto, but his impersonation lacks

the picturesque charm with which Signor Tagliafico endows it. In 'Linda di Chamouni,' the second opera conducted by Signor Li Calsi, Mr. Santley again bore away the honours. He has a little toned down his vehemence in the strong dramatic situation where Antonio begs of the daughter whom he has travelled from Chamouni to Paris to seek, but the scene is none the less effective. The great value of Mr. Santley's singing is that he is as firm as a rock, and this is especially valuable when the conductor is at all nervous or hesitating. Mdlle. Scalchi's fine voice told well in *Pierotto's* music, the most engaging in the opera; and Signor Naudin sang *Carlo's* part carefully. Signor Bagagiolo did not do justice to his splendid voice, and Signor Ciampi was quite as obtrusive as usual. As for Mdlle. de Murska, she was eccentric and provoking as ever. With a voice that is not grateful, and a style of singing that is open to much reproach, she yet contrives by some unexplained art to make more effect than better trained artists.

PHILHARMONIC SOCIETY.—Schumann is seen in his most favourable aspect in the Symphony in C which, though not the second in order of production, is known as the No. 2. There is originality as well as thought in it, and the musical ideas are treated in clearer fashion than was Schumann's wont. It was carefully conducted by Mr. Cusins; but the orchestra was more successful in Beethoven's irresistible Symphony in F (No. 8). Madame Schumann played Mendelssohn's always welcome minor Concerto, which would, however, have been still more acceptable had there been a better understanding between soloist and band. The overture to the same composer's 'Wedding of Camacho' made as little impression as when given a few weeks ago at the Crystal Palace. Miss Edith Wynne took a higher flight than she is accustomed to venture upon, but proved, in Elvira's appendix air from 'Don Giovanni' that a good style is of more avail than a large voice. Of a Miss Goetze, who attempted the aria from Gluck's 'Orfeo,' the less said the better.

CRYSTAL PALACE.—To listen to the Prometheus music is to gaze on Beethoven before time and thought had written one wrinkle on his brow. He was barely thirty years old when it was composed; he was still an ardent disciple, not a dangerous teacher, and he was as yet untouched by the malady that was soon to shut him out from the actual physical hearing of his own thoughts. The Overture, the only generally known "number," is also the most "Beethovenish" portion of the work. The *finale*, specially noticeable for the identity of its first subject with a prominent theme in the last movement of the 'Eroica,' is almost as elaborate as the Overture; but the intermediate fifteen numbers are instinct with an easy, unfettered grace that we rarely find in the thoughtful musician's later works. The orchestra is treated with extraordinary effect, and the aptness of the music to the comparatively trivial matter in hand is remarkable. As the times for dancing have gone by at the Opera, it is idle to suggest that this *ballo serio* be performed with the original music, but we may hope that the example of the Crystal Palace will be followed by some London orchestral society. The performance takes an hour, but surely the patience of a St. James's Hall audience, accustomed to the "posthumous quartets," would not be overtaxed. Another Schubert novelty, an exquisite *romanze*, "Ich schleiche bang," from 'Die Verschworenen,' was brought forward by Mdlle. Regan. The touching melody is accompanied with delicate grace. We are glad to learn that the entire *opérette* will shortly be published. Mr. Henry Holmes's excellent rendering of the Mendelssohn Concerto must in justice be noted—though Herr Joachim's recent grand performance has spoiled the palate for all others.

GLOBE.—The realistic drama has not yet presented us with any robust types of character. Next to gratifying an audience by a display of commonplace scenes and incidents, the principal aim of the dramatist appears to be to keep all his characters, except the villains, within the bounds of respect-

ability. They may venture so near the brink of crime that their fall seems inevitable. The waves of guilt may even, in appearance, close over their heads; but they reach ultimately the shore in safety. This fault, and other defects to which it is closely allied, are the natural consequences of writing for the less enlightened portions of an audience. In Mr. Byron's drama, 'Minnie; or, Leonard's Love,' the probability of the plot is forfeited to a desire to preserve for one of the principal characters a measure of the sympathies of the audience. This man, once rich, though now "fallen on evil days," sees his wife perishing for want of the delicacies to which she has been used. Fate places within his reach a large sum of money which, with little chance of detection, he may seize. After a short, sharp struggle, he grasps it, and rushes out to buy the luxuries his wife requires. On his return, he finds his crime is barren. She for whose sake it has been committed is dead. Here is an idea fairly good in itself. Its value is destroyed, however, by the pains Mr. Byron has taken to make the crime committed under such keen provocation no crime at all. The money Mr. Vaughan has taken he has found in the secret drawer of a cabinet entrusted to him for repair by Leonard Blackwell, the lover of his daughter Minnie. This cabinet proves in the end to be Vaughan's own property, and the money it contains is consequently his own also. This notion, improbable in itself, becomes the centre of a whole meshwork of extravagance. There is no need to inquire how far Mr. Vaughan's moral guiltiness is diminished by the fact that the property he takes belongs to himself. The law has before now punished a man for stealing his own property. A thief who stole some clothes from a laundry could not obtain acquittal, though he proved the things to be his own. The cabinet from which Vaughan subtracts the money belonged to the wife he had lost. Its owner, secret and reticent apparently in disposition, kept in it her jewels and other property, which she never allowed her husband to see. Stolen by a dishonest servant, the cabinet came into the hands of Mr. Andrew Blackwell, a merchant, whose son Leonard is the lover of Minnie Vaughan. Leonard has persuaded his father to entrust it to Mr. Vaughan, who has a taste for wood-turning, and is therefore a proper person to mend an article apparently of Oriental manufacture. The appropriation by Vaughan of the money it contains is witnessed by Miss Vaughan, who, to save her father's honour, hoards her earnings as a teacher of music until she is able to pay the sum he has used. Furnished with this amount, she takes back, in the last scene of the drama, the cabinet to Mr. Blackwell. Minnie is represented as half-clairvoyant in her faculties. While in Mr. Blackwell's house she hears a strain of music with which in her early days she was familiar. Listening to it and absorbed in the recollections it summons up, she describes, in a species of trance, the robbery of the cabinet which in her childhood she had witnessed, though she had since forgotten it. When she attempts to depict the robber, he appears before her. He proves to be a clerk of Mr. Blackwell, who has obtained such knowledge of his master's secrets as has placed the merchant wholly in his power. Mr. Blackwell has purchased his silence by promise of a partnership and the hand of his daughter Dora, who loves a young surgeon and regards the proposed match with unqualified aversion. The exposure of the clerk clears away all clouds from the horizon. Two pairs of lovers are made happy, and two old men have an opportunity for gratitude that fate, almost in their own despite, has saved them from rascality. How weak and poor in invention is all this is at once apparent. Its improbability is sufficient to take away the entire interest from a story in its origin not devoid of merit. Such characters, moreover, as Minnie Vaughan, who is the possessor of a kind of retrospective second-sight, and whose simplest acts of memory are endowed with supernatural attributes, are not fitted for the purposes of the dramatist. Physical ailments of every kind require very delicate treatment from the dramatist, and developments of hysteria are best left to the faculty of medicine. 'Minnie' is written with some spirit, but its dialogue is overlaid with puns. Miss

Lydia Foote gave pathos to the character of Minnie Vaughan; Miss Brennan played Dora Blackwell; Mr. J. Clarke was well got up as a surgeon, who hid a warm heart behind a rough exterior; Mrs. Stephens was excellent in a small comic character.

HAYMARKET.—Mr. Planché's comedietta of 'The Captain of the Watch,' first produced at Covent Garden, has been extended into two acts and brought out at the Haymarket. It is an exceedingly bustling and amusing piece, the scene of which is laid in Brussels, though its action is thoroughly Spanish. A gallant making his escape from an assignation finds his way into a garden. He is seized by the owner, an old baron, and is compelled to invent a wild story to account for his intrusion. He obtains the favour of his host, who insists upon sheltering him for the night. Meanwhile a second gallant, a lover of Kristina, the baron's niece, has also been smuggled into the house. Endless and highly comic scenes of mistake and equivocal follow, and at length a satisfactory termination is obtained. When first played this piece owed its success to the ease and insouciance of Mr. Charles Mathews in the part of the hero. This character is now played by Mr. Sothern. The two impersonations are, of course, widely different. In place of Mr. Mathews's debonaire grace and delighted anxiety to explain, we have now a composure of bearing and a stolidity hardly less amusing. Mr. Chippendale, Miss Ada Cavendish, and Miss Caroline Hill played in the piece, which passed off amid much laughter. The farce of 'Make your Wills' has also been revived. In this Mr. Buckstone supports his original character of Joseph Brag.

MUSICAL AND DRAMATIC GOSSIP.

Mr. Ella's Musical Union has commenced operations for the season. At the first *Matinée* M. Vioux-temps was the leader, and Herr Reinecke, the famous Leipzig director, the pianist. He is a representative man, and we learn with pleasure that he will be heard at various concerts during the coming season.

Mr. Sullivan is engaged upon a new oratorio for the Worcester Festival.

Mr. Benedict has completed a Stringed Quartet. It was lately tried in private at St. James's Hall by the Monday Popular Concert players, who were favourably impressed by it.

We hear from Glasgow that Mr. Lambeth has made a public appearance as a solo pianist at the Choral Union for the first time for many years. It appears he played a Study of Thalberg and a Tarantella of his own with success. The concert in which Mr. Lambeth played was chiefly made up of part-songs sung by the Choral Union, of which he is conductor.

Madame Adelina Patti has re-appeared in Paris, having taken Brussels and Liège as ridiculously profitable resting-places on her way home from Russia. She is to sing in Paris until the end of this month, when the Italians will close for the season.

There is little novelty in Paris just now. Herr Wagner's 'Rienzi' has had a final rehearsal at the Théâtre Lyrique, and will have been produced before these lines are printed. It is the least characteristic production of the musician of the future, but being very dramatic and very noisy it may possibly catch the taste of the Parisians. The chorus and ballet have been increased, and great pains have been taken with the scenery and costumes. At the Opéra Comique Adam's 'Postillon de Longjumeau' and Grisar's 'Bon soir, Monsieur Pantalón' make up the most constant bill of fare. 'Le Prophète' is to be renewed at the Grand Opéra after the fashion of 'Les Huguenots,' the "run" of which is not yet over. The two composers, who furnish the programme of the Opéra Comique, are in equal demand at the Fantaisies Parisiennes, where Adam's 'Le Sourd, ou l'Auberge pleine' is now running; and Grisar's 'Eau Merveilleuse' is to be revived. The twenty-fourth and last Concert Populaire of the season took place on Sunday, and the programme included a movement

from an unpublished Symphony by Alfred Holmes, a brother, we presume, of Mr. Henry Holmes; the bridal chorus from 'Lohengrin'; Mendelssohn's minor Symphony, and a *Sérénade*, played, for the first time, by M. Gouvy. M. Pasdeloup must be doing much to advance the knowledge of good music in Paris, in spite of his extraordinary predilection for Herr Wagner's music.

One of the *Matinées Classiques* at the Galté is to be devoted to an "apropos littéraire" upon Lamartine. A gold medal is offered for the best poem upon Lamartine, to be read in front of his bust, and in presence of several of his most illustrious creations, personified by actors of talent.

Among recent revivals in Paris are the 'Dame aux Camélias' of Alexandre Dumas fils, which is to be the closing piece of the Vaudeville; the 'Closerie des Genêts' of M. Frédéric Soulié at the Galté; and the 'Vautrin' of Balzac at the Ambigu Comique. 'Vautrin,' though the least dramatic of Balzac's works, except 'Les Ressources de Quinola,' is attracting large audiences. On its first production it was summarily condemned, and was only played for one night.

A burlesque of 'Faust,' resembling closely English productions of the same class, has been produced at the Théâtre Déjazet. Its puzzling title is 'Faut du Faust, pas trop n'en Faust,' and it is by M. Marc-Leprévost. Marguerite is furnished with a speaking doll in place of the baby, and her apotheosis takes place in Godard's balloon. If the French send us comedies of the modern stamp, and we repay them with English burlesque, it will be hard to say which country has more right to complain of the other. A high tax upon these productions would be to the interest of both nations.

M. Victorien Sardou has refused permission to the managers of country theatres to play his new drama of 'Patrie.' He reserves for the company of the Porte St.-Martin, which purposes taking a summer tour through Belgium and the provinces, the right of performance. This course, though not uncommon in England, is novel in France, and is not very favourably received by the press, which points out that, if universally adopted, it would be ruinous to the country theatres. M. Dorgéval has written to the press to claim, on behalf of himself and a colleague, the credit of having invented some scenes in 'Patrie,' but which are also contained in the *libretto* of an opera, 'Ivan IV.,' which has long been in the hands of M. Perrin, and which, in date of composition, says the author, is earlier than the drama of M. Sardou.

The death is announced in Paris of Just Géraldy, a singing-master of high and deserved repute.

Bach's two Passion-oratorios have formed the staple attractions of Easter-tide in Germany. In Leipzig, Berlin, and Vienna either one or the other has been given with all possible completeness. How is it, we may ask, that Bach is so entirely neglected by societies that live upon Handel?

The new Opera-house in Vienna is to open on the 15th of May, with Gluck's 'Armide.'

Signor Petrella's new opera, 'Giovanna the Second of Naples,' is said to have been produced with success at the San Carlo.

A work on "Glinka, in relation to the history of music," has just been published in Moscow.

The ludicrous scale on which the Boston Mammoth Jubilee, announced for the 15th, 16th and 17th of June, is to be carried out, ought to remind us that we are liable to make ourselves ridiculous by the monster performances which we have been cultivating of late years. The building is to contain 50,000 spectators, besides the 1,000 instrumentalists and the 20,000 singers. The Jubilee is to celebrate the anniversary of the peace that concluded the civil war. So that, by a fine stroke of irony, peace is to be commemorated with as much noise as can by any possibility be collected into one building—cannot not be excluded.

Belle Boyd, the "Confederate heroine," is, according to the New York papers, now exhibiting as a dancer in New Orleans.

MISCELLANEA

Contraction of Igneous Rocks on Cooling.—Will you permit me to tell Mr. David Forbes, in reply to his letter in the *Athenæum*, April 3, why I say it is proved that Rowley rag-stone does not contract on cooling. On a careful experiment made by himself he has shown that the density of the original rock and its molten product are precisely the same; he confirms this in your number 2155. In the *Chemical News* Mr. Forbes quotes a letter from an artificial stone manufacturer, in which it is said that the Rowley rag on cooling from a molten state shows "no contraction whatever." Mr. Forbes doubts this result, because the stone was cast in heated sand moulds. I cannot allow that this would have any effect on the cooled mass. Mr. Forbes made experiments at Eldersburg by running slag into iron moulds, and found in the slag a very small contraction. I do not think that this contraction was in the slag, because as it ran into the mould the iron would expand—the slag would take the shape of the expanded mould, so that when the whole cooled, the space between the slag and the mould would represent the minute expansion and retraction of the iron, and not the contraction of the slag. I think Mr. Forbes will allow that I have some reason for my conclusion. In the letter under reply, Mr. Forbes does not insist on the contraction of rocks as the sole cause of the ejection of molten volcanic matter, and as this was the point I wished to prove, my end is now gained. I think Mr. Forbes will find that, of silicated rocks, some will, and some will not contract on cooling: the latter represent those rocks which have been previously fused in their natural state, getting rid of earthy impurities; the former represent those from the original crude water formations, and never previously subjected to fire. I am obliged to Mr. Forbes for his reference to Vesuvius. The latest, and perhaps the truest history of volcanic origin is contained in *Sharpe's London Magazine* for this month.

H. P. MALET.

Cling.—I am surprised that any doubt should exist as to the meaning of the word "cling" in the passage which Mr. Viles quotes from 'Macbeth' in the *Athenæum* of the 27th ult. "*Cling*," in the sense of furnished, was in constant use among the Stirlingshire peasantry so lately as twenty years ago, and I have no doubt is not yet obsolete, for it was not then considered a very old fashioned word. The idea meant to be expressed by the word is, that the stomach being empty has collapsed, and so adheres or *clings* to the back, giving the person whose stomach is empty an appearance the reverse of pot-bellied. Does not the Lancashire phrase "*clammed with hunger*" represent the same idea? Has it the same derivation? What relation does *clammy*, i. e. *sticky*, bear to this word? *Cling* is the word in ordinary use among Scotch carpenters and other wood-workers to express what the English workman expresses by *shrink*, as for example, that board, or that joint, has *clung*. I do not remember ever to have heard an untravelled Scotch workman use any other word than *cling* to describe the shrinking of timber in drying. "*The clingin' quarter*" is a name I have heard given in Scotland to the first three months of pregnancy, the period during which the cheek blanches and the figure becomes thinner and less robust. "*Deil claw the clungest*" is an old Scottish scolding phrase, probably now out of fashion, but it was in use in my boyhood with Scottish mothers pestered with what they considered unreasonable juvenile demands for additional supplies of *parrich* or *kail*. The *clungest* youngster meant the hungriest, and that unfortunate was voted to the *deil* by the impatient parent, who thought that all her brood had eaten enough, with this mental reservation—that, as none of them could possibly be hungry, none could be hungriest, and therefore Cloutie could not possibly *claw* what had no existence.

JAMES WATT.

The Divining Rod.—Much information on this subject may be gleaned by referring to Dr. Ashburner's notes attached to his translation of Baron Von Reichenbach's 'Researches on the Dynamics of Magnetism, Electricity, Heat, Light, &c. in their

Relation to Vital Force,' *vide* pages 91 to 104. A very interesting account relating thereto will also be found in the *Quarterly Review* for March, 1820, No. xlv., vol. 22, the facts being authenticated by the Hon. Lady Milbanke (afterwards Noel), mother of Lady Byron, the wife of the great poet. In 1803 Dr. Hutton published Ozanan's 'Mathematical Recreations,' where the effect of the divining rod is treated as absurd, and the lady above referred to wrote a long letter to him on the subject. "At his particular request she went to see him at Woolwich, and she then showed him the experiment, and discovered a spring in a field which he had lately bought near the new College, then building, which field he afterwards sold to the College for a larger sum in consequence of the spring. She took a thin forked hazel twig, about sixteen inches long, and held it by the end, the joint pointing downwards. When she came to a place where water was under the ground, the twig immediately bent, and the motion was more or less rapid as she approached or withdrew from the spring; when just over it the twig turned so quick as to snap, breaking near the fingers, which by pressing it were indented, heated and almost blistered. When she first made the experiment a degree of agitation was visible in her face, but this gradually decreased. She repeated the trial in several parts of the park, and her indications were always correct." T. L. C. W.

Liverpool.—Whilst agreeing with your Correspondent, Mr. Clegg, that the derivation of this name from "Llŷer-pwll" is "a needless effort of ingenuity," I am quite unable to accept his ingenious substitution of "river-pool," seeing that there is not on record any nearer approximation to that name than is offered by *Liverpool*. As probably both Wirral and south-west Lancashire were included in Cumbria, it is but natural that Celtic associations should linger there, and that country-folk on both sides of the Mersey should still speak of "Llyrpal"; or that the Celts should have given that name to the pool of tidal waters on whose western shores the ancient fishing hamlet was formed. To the Saxon and Norman settlers "Llyrpal" would be unexpressive; whilst they would observe twice a day the deposit of mud left bare by the ebbing tide; or, above the hamlet, would be familiar with the moss-lake or bog, which was the source of the fresh water which descended to the pool. The latter would suggest the conversion of the name into the Lither or Lazy pool; and the former into Livered or Livert pool; *livert* being the Lancashire form of *livered*—a term applied, it is said, to bread, &c., when it is stiff and close like the liver of hogs. Both words—*lither* and *livert*—are of good Anglo-Saxon origin, and both appear in different orthographies of the name of the town, with the slight variation caused by omitting the final letter of *livert*. Formerly, *Liverpool* was separated in part from Toxteth Park by a stream called the Stir-pool, which flowed down a rapid descent into the Mersey, and so formed a marked contrast to the Lither or Lazy pool. Lither-pool may, after all, be an Anglo-Saxon paraphrase of the Celtic *liath*, signifying grey, hoary, stale and mouldy, and so not inapplicable to the surface of some boggy waters like the moss-lake.

A DICKEY SAM.

Use of Words.—In Dorset the term "combe" is of frequent occurrence, though rarely used in actual converse. It means with us a hollow scooped out of a hill-side. Binscombe, Encombe, Corscombe are examples of localities bearing out the description. In Somerset, near Bruton, Combe-Farm Hill is met with. In Portland a female child is, or, perhaps was, known as a "chiel." Female lambs are here universally termed "chilvers," the males "purre." The cut of grass, &c. by one stroke of the scythe is called a "swathe," derived of course from the outting implement. The use of the word "pane" for the small divisions of a water meadow I have once or twice noticed. Every "whipswhile," meaning occasionally, is, I take it, nothing more or less than the German "bisweilen." T. B. G.

TO CORRESPONDENTS.—J. B.—E. V.—H. D. H.—B. L.—J. J. H.—Alquis—H. W.—J. A. S.—A. H. C.—A. J.—received.

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